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ABSTRACT

The book presents teaching techniques and learning exercises developed by the Experiment in International Living (EIL) for use in programs of cultural awareness and intercultural communications. The EIL, located in Vermont, has been involved in international cultural exchange since 1932. It has arranged for student exchanges, has trained Peace Corps volunteers, and has instituted graduate and foreign-language programs. One major section of the book contains eight articles describing various conceptual approaches to the design of cross-cultural education from an experiential point of view. Included are suggestions for teaching communicative competence, designing an experiential exercise, applying experiential techniques to field situations, and using cross-cultural approaches in the teaching of American Studies in a college setting. Another major section presents 11 games or exercises related to cultural awareness. They range from specific techniques for language learning to ways of teaching global sensitivity in the classroom through simulation. Four articles about program and skill evaluation conclude the book. (Author/AV)

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BEYOND EXPERIENCE

The Experiential Approach to Cross-Cultural Education

EDITED BY
DONALD BATCHELDER AND ELIZABETH G. WARNER

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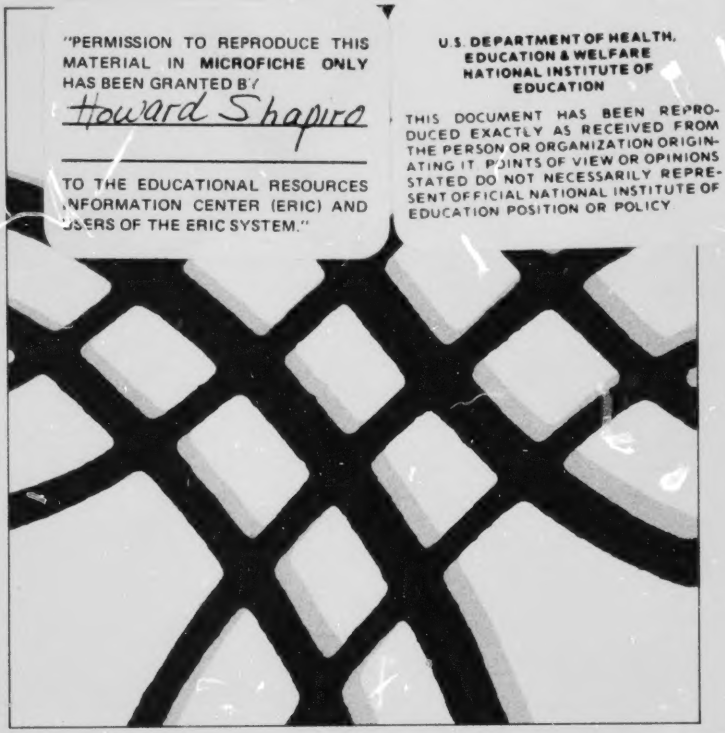

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DEDICATION

TO LESLIE AND DONALD WATT

The continuing vitality of your educational concepts and approaches is confirmed time and again, in many countries, in dozens of languages. On behalf of Experimenters everywhere, this small book is offered with open admiration and deep affection.

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PREFACE 1

ABOUT THE EXPERIMENT IN INTERNATIONAL LIVING

The Experiment in International Living has been serving the field of international cultural exchange since 1932. For the first quarter century its activity concentrated exclusively on short-term summer exchange programs built around the experience of living as a member of a family in the host country. This was the original live-with-a-family program, since adopted by many other organizations and programs. By the late 1950's The Experiment had become an international federation similar to the United Nations, with autonomous national offices in nearly forty countries and Experimenters crossing international boundaries in all directions.

Late in the 1950's many academic institutions asked The Experiment to assist them in planning and administering academic semester abroad programs for their students and faculties. Through such cooperative programs with institutions of higher education, The Experiment began to provide formal academic experiences and instruction, in addition to the orientation, language, training and evaluation processes already developed for our summer programs.

In the summer of 1961 The Experiment trained thirty Peace Corps Volunteers for service in South Asia, and over the next ten years trained forty-seven other groups for every area of Peace Corps service. It also administered overseas programs for the Peace Corps in East Pakistan (1961-65), Nigeria (1964-66), and Brazil (1963-70).

In 1964 The Experiment created its School for International Training, which has functioned successfully ever since as the formal academic and instructional arm of The Experiment with two graduate programs, an upper-level undergraduate program, English training for international students, and a variety of foreign language programs. In all of these there is a strong emphasis on language learning, cultural awareness, and inter-cultural communications.

The articles that follow represent a sampling of the approaches and techniques developed by The Experiment and its School for International Training.

DONALD BATCHELDER

INTRODUCTION

3

by David S. Hoopes, EXECUTIVE SECRETARY OF THE SOCIETY FOR INTERCULTURAL EDUCATION, TRAINING AND RESEARCH

The Experiment in International Living has for some time been known as one of the best-kept secrets in international education and cross-cultural training. Most people, including many in international education, know little more than that The Experiment exchanges students for family-living experiences and that Sargent Shriver was once an Experimenter. What is not known as widely as it should be is that The School for International Training, which is part of The Experiment, conducts an elaborate program of studies for persons interested in international/intercultural educational and administrative affairs, and that The Experiment itself mounts cross-cultural training programs for the Peace Corps, multi-national corporations, and other organizations.

In the process, The Experiment has developed its own sophisticated set of concepts and methodology in cross-cultural education and training. But that has been somewhat of a secret too - even from colleagues in the field. While this has resulted no doubt, at least in part, from a justified sense among Experiment staff of primary concern with immediate impact on students and trainees, it has deprived the field of the stimulus of their ideas and has tended to isolate them from the enrichment of collegial interchange.

This volume is a major step in letting the world know what has been going on in Brattleboro. And it is a good beginning - a book that will be extremely valuable to teachers and trainers.

There is still too little published literature on the principal ideas and process of inter-cultural education. The book is needed. It is systematically organized, moving from concepts to practice to assessment. It contains materials which have been circulated in fugitive fashion for some time - attesting to their value - and are now made generally available. It deals with theory and practice and is "usable" by the practitioner; it emerged from the practical experience of an institution and its staff rather than being constructed in a research library. It is thus not "rigorous" and does not cite literature extensively. It also includes some materials which are no doubt considered by their authors as tentative. Yet this will not deter the teacher and trainer. The value lies in the stimulus of the ideas, not their eternal verity. It lies in the clear guidelines for cross-cultural education which are provided and in the specific simulations, exercises, and educational activities described.

It is particularly gratifying to see the simulation "The Albatross" included. The Albatross, which provides an intense cross-cultural experience for the participants and almost invariably produces high impact, was the exclusive property of The Experiment for a long time, only slowly being disseminated as non-Experiment educators and trainers, impressed by experiencing it in Brattleboro, brought it to their own programs.

The inter-cultural field, while still relatively new, is at a take-off point. Increasing numbers of people are not only aware of the significance of the inter-cultural dimensions of human affairs, but are also groping for ways to educate and train people to live effectively in a world more and more "inter-culturally conscious." This book makes available at last for systematic study and application the Experiment way of approaching this task.

BEYOND EXPERIENCE

THE EXPERIENTIAL APPROACH TO CROSS-CULTURAL EDUCATION

by Anne Janeway, DIRECTOR OF INTERNATIONAL CAREER TRAINING PROGRAM

To provide a context for what follows, it seems necessary to state the obvious: that there is a deep, underlying purpose for the current interest in cross-cultural communications and education. Humanity is moving toward global brotherhood in a world which already recognizes and affirms the interrelatedness of all people who share the planet earth. For many of us who have chosen to work in the field of cross-cultural education there is a deep commitment to this movement, a recognition that forces are moving us inexorably in that direction, and an agreement in the form of creative educational response to cooperate with this opportunity.

The movement of which we are increasingly aware at this time in the late Twentieth Century points to efforts to establish a new world order in which both the unity and the diversity which characterize the reality and richness of our world are recognized and appreciated as a constant challenge to us all. On a mental level it is not difficult to acknowledge that we are one with our fellow human beings around the world; we are also quite obviously different when it comes to the way we live our lives, view the world, plan for the future. To make choices which include the needs of others, especially those with whom we seemingly have little in common, is a great deal more difficult. We see the need for institutions and policies that speak to our essential unity; we also see the need for institutions and policies that speak to and value our diversities. We need at least bi-focal vision, the ability to see the parts as well as the whole, and we need to appreciate the fact of unity in diversity to such an extent that it will be possible to translate that appreciation into action, i.e., decisions for the future.

These Twentieth Century realities affect and challenge us all. It is not surprising, therefore, that new fields of endeavor are developing which address these facts from a theoretical and practical perspective, nor that people who carry a vision of a more harmonious and positively peaceful world have developed a wide variety of approaches to contribute in some small way to becoming what in fact we are. As members of the staff of The Experiment in International Living, we have chosen an educational route which seems significant to us in its practicality and which quite obviously, like all routes one might choose, reflects assumptions we have made in our attempts to answer the following, most difficult questions.

What leads man from a state of fear, ignorance, distrust (if not hatred) of his fellow man, separated widely from himself by cultural variations on the theme of life, to a state in which he strives to overcome these barriers to communication and to sharing? And once the desire to share with those apparently separate from himself has developed from the tiny spark of aspiration which is necessary if he is to feel and think in new ways that are increasingly inclusive of others, what must he do to convert the desire in his heart and mind to action in his life? And underlying it all, of course, is the ultimate question one must ask and attempt to answer concerning the nature of man himself.

Although we shall make no attempt to answer these difficult questions in any depth, it is perhaps important to make several points: that our responses to these questions lie, at least implicitly, in the way we design and execute our educational programs, especially in the field of cross-cultural education, and that it is not coincidental that The Experiment has chosen the route of experiential education. Like the well-known preamble to the UNESCO Constitution, we believe that "since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed." Unlike UNESCO, however, we have attempted to translate our beliefs into programs in the relatively new field of cross-cultural education, into approaches which we see as practical, as real ways to lead a student to say, "Something has happened to me: I see differently, I understand more deeply. I act in new ways, I am not the same! I am less limited and more able to see the whole."

We certainly do not claim to have satisfied ourselves in the quest to realize our goals; however, we continue the search with the conviction that it is purposeful and of real use. We do believe that people can learn **how** to develop appreciative, non-exploitative relationships with others if they aspire to do so; we can learn **how** to develop the attitudes necessary for the creation of a new world order which serves the whole with a deep, abiding respect and recognition of the parts; we can learn **how** to cooperate with people who represent a different set of values and perspectives on life, those people who are in fact different in many, critical ways; we can learn **how** to continue learning how to do these challenging things throughout our lives.

On the negative side, we believe that if we do not take responsibility for learning how to live in increasing harmony with diverse peoples, all people including ourselves will suffer unnecessarily. We are compelled to see in ourselves both the cause and the effect of our thoughts which manifest so dramatically in action. This action can be destructive, negative and divisive or it can be constructive, positive and that which leads toward greater unity. We make choices as individuals who live and work in families, in groups, in institutions, in communities, in nations, and our choices have an effect.

All the exercises and articles that follow represent opportunities for people to learn how to build bridges between themselves and others, and all share a common commitment to an expansion of awareness, of consciousness of oneself in relationship to a larger whole, and to taking responsibility in action, thoughts and feelings for what one comes to know. All involve an experiential approach to cross-cultural education.

Central to experiential education, of course, is the learner himself. He inhabits two worlds, the inner world of his own goals, attitudes, memories, ways of perceiving his environment and the outer world of his experience. Some aspects of these worlds are conscious to him; many lie in the realm of the unconscious. In the West we have learned to separate these worlds, the inner and outer; the conscious and the unconscious, the subjective and the objective. Yet there is obviously a close relationship between the two and energy flows between them at all times. Today Western scientists affirm that there is no such thing as total objectivity; they are aware that even in looking through a microscope the observer affects that which he observes. Since the relationship between our inner and outer worlds is of critical importance in all the decisions and choices we make in life, this relationship must be addressed and the learner must have an opportunity to probe deeply into both realms. The combination of experience and reflection which characterizes experiential education provides the opportunity, if the learner is motivated to understand himself and others more clearly and if the teacher can provide the necessary guidance through skillful, astute questions and a receptive, accepting heart and mind.

There is no doubt that personal experience is a vital prerequisite for the expansion of consciousness, be the experience an inner or outer one, but experience *per se* is quite obviously nothing more than an initial step. What is of greater importance is the learner's capacity, through reflection, to move beyond an initial reaction to what has happened into the realm of understanding the meaning of that experience. Wisdom does not come from the number of things one does or feels or thinks, but from the depth and quality of one's reflection upon them. And it is this reflection, if pursued in depth, that can lead one from understanding one's personal experience to understanding human experience; it is from this level of understanding that concepts and views which are useful in new situations and to others can arise. Carl Jung once said, "People are traveling around the world all the time; a few are caught by the future."

One might therefore ask, "Why not begin with the concepts themselves."7 To some extent, this is a useful approach, and to some extent, it is an approach we use in our teaching. The extent to which conceptual understanding will have meaning to our students, however, depends upon the depth of its links with past experience **which had meaning to them,** for it has been said that "most people are ignorant in spite of experience." Of critical importance to the learner, therefore, is the opportunity to learn how to penetrate deeply into his own experience and extract from it the essence of what he needs to know. If he is going to help others in this learning process and make good use of his own experience in new situations, it is then useful if not essential that he develop **for himself** a conceptual understanding of the learning processes in which he has been and is continuously involved, and that he take responsibility for action based on what he knows. Thus, he learns to move in a circle from experience to reaction to reflection to conceptual understanding to new experience in which he can test and expand his understanding and effectiveness. He is challenged incessantly, if he is willing, to move from the inner world of understanding to the outer world of life experience and back to increased understanding in the inner world. The extent to which this process represents greater awareness of himself and greater imaginative sympathy to penetrate the inner experience of others, to recognize their needs, is the extent to which he has succeeded. The process, of course, is an endless one for us all and of vital, practical importance if we are to become increasingly empathetic with our fellow man.

Underlying all the above is the faith that an essential humanity exists, that there is indeed at some level of understanding a unity in the diversity we experience in our outer lives. It is this faith, this belief, unconscious as it may be, that urges us onward in an effort to create a more peaceful world and to strive for self-sustaining relationships with people with whom we seemingly have little in common. We must recognize the magnetism of this belief, for it gives energy to our endeavor and links those of us involved in cross-cultural education with each other and to the essence of our chosen task.

The eight articles in this section describe various conceptual approaches to the design of cross-cultural education and training from an experiential point of view. Their emphasis is on developing a rationale that integrates the affective and cognitive domains of learning as they relate to the individual learner. *Seven Concepts in Cross-Cultural Interaction: A Training Design"* by Theodore Gochenour and Anne Janeway offers a basic conceptual outline of the training done with graduate students at the School for International Training. These concepts outline the process an individual goes through upon entering another culture and how the development of personal awareness contributes to developing meaningful relationships in other cultures.

Focus on Process: An Examination of the Learning and Teaching of Communicative Competence by Alvino E. Fantini approaches language acquisition as a process and identifies prominent stages of learning. Fantini draws upon sociolinguistic research to argue that language should be taught in a social context emphasizing the appropriateness of language use. The learner is required to be both a linguist and enthnographer, according to Fantini.

Other articles in this section deal with designing experiential exercises, cross-cultural approaches to the teaching of American Studies in a college setting, and the application of experiential techniques to field situations.

HOWARD SHAPIRO

SUGGESTED READINGS

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EDUCATIONAL VALUES OF EXPERIENTIAL EDUCATION

by John A. Wallace, VICE PRESIDENT AND DIRECTOR OF THE EXPERIMENT'S SCHOOL FOR INTERNATIONAL TRAINING

(Adapted from a talk given November 1973 at the CIEE Conference, New York)

As an undergraduate, I submitted a geography paper which analyzed the impact of drought on the economies of certain sub-tropical nations and territories. It was a document filled with information about meteorological patterns, centimeters of rainfall, storage capacities of reservoirs, depths of water tables, and mortality patterns caused by starvation. The paper was judged worhty of a grade of "A", and by academic standards was a successful effort.

Twenty years later, I chanced to walk down the streets of Calcutta at a time when parts of India were undergoing one of their periodic famines. In the course of a fifteen minute stroll, after a sumptuous breakfast in my hotel, I observed more than a dozen bodies being picked up from the sidewalks, strapped onto boards and loaded into vehicles for movement to the burning ghats.

These two personal incidents crystallize the essence of the topic at hand—the educational values of experiential education. The knowledge I gained as a university undergraduate came from the classroom and the library. I acquired certain information, organized it into a reasonably logical flow of ideas, and emerged with the conclusion that droughts killed a lot of people. I passed the course, but was not changed in any significant way. My knowledge of droughts and famines was an intellectual awareness, but it produced no action, no involvement, no commitment.

My sidewalk stroll in Calcutta changed intellectual knowledge into emotional awareness. The bodies being carted away had been, a few days previously, living, thinking, sensate, dreaming human beings. Now they were dead from simple starvation, victims of drought and famine over which they had no personal control. The facts of my undergraduate paper had now turned into funeral pyres. *And I changed.* In a variety of ways during subsequent years I have given expression to this change: in work with Peace Corps groups; in helping to prepare young people participating in The Experiment's programs; in active involvement to aid the victims of the Bangladesh crisis; in contributing to CARE and Church World Service; in the creation of The Experiment's

World Issues Program, which provides two years of undergraduate study and personal involvement in critical fields such as economic and social development, ecology, peace studies and population studies; and, in helping to encourage certain graduates of our International Career Training Program to apply for positions with CARE in India.

These personal episodes provide specific background against which we might examine the basic principles which they exemplify.

First, I stress the fact that my emotional experience had been preceded by intellectual study. The information I had gathered for my undergraduate term paper made it possible for me to interpret what I was seeing and experiencing. Instead of ruminating, "Gosh, I wonder what all those bodies were; do you suppose they were drunks who had passed out?" I had a frame of reference which told me, "This, Wallace, is what you wrote about many years ago. Now you see what it means."

I stress this as my first point because I feel that too often we who sing the praises of experiential education are unfairly accused of offering our students a titillating variety of experiences without first insisting upon the rigorous scholarship and intellectual discipline which should precede a cross-cultural experience. Our students' cries for relevance must not tempt us to jettison our basic system of liberal (and liberating) education.

This leads us directly, however, to the **second essential value** of experiential education: **its force as a motivator.** "But why must I take two years of French?" students may querulously ask. There are several possible responses: "It's one of our requirements for a degree"; "It's good for you"; "It says in the catalog that sociology majors need two years of a foreign language"; or, "You'll need French when you get to France in your Junior Year." Need I underline which student is most apt to work assiduously at meeting his or her French requirement?

It is obvious from what I have said about my Indian experience that I consider the **affective influence** of experiential learning as being a second major advantage, perhaps **the** major value which it possesses. In most of the programs of The Experiment we seek to influence students in the direction of becoming committed agents of change. It is far from coincidental, therefore, that in all of our programs we have built in an experiential component which covers about half the duration of the program. This is true both at the undergraduate and graduate levels. Our commitment at the School for International Training is to intensive pre-departure intellectual study, followed by an immersion experience in another culture during which the student seeks to apply what has been studied.

As a third value, I suggest to you that the right kind of experiential education constitutes a personal challenge, the meeting of which will produce outcomes which cannot be achieved very often by the home-campus pattern of books, reports, lectures, discussions and tests. The outcomes I refer to an increased self-confidence, a deeper awareness of one's own strengths and weaknesses, and a heightened knowledge of effective approaches to other human beings—all of which come from having functioned successfully in a strange environment and under a different set of ground-rules than one has been accustomed to in one's own culture. Not everyone can meet this challenge; perhaps not everyone should be expected to, a point to which I shall return later. For those who adapt smoothly to life-styles other than their own, however, there results a maturation which significantly transcends what is accomplished on the usual college or secondary school campus.

Fourth - I would list the holistic nature of experiential learning. Traditional education, both at the secondary and higher levels, tends to become ever more specialized. But in an age of specilization we must not overlook the need for broad general understanding of the problems and issues that confront us. By functioning **in** a society in addition to reading books and studying **about** it we can more readily become aware of the interplay of forces - social, aesthetic, political, religious, economic - which comprise that society. I remember a young man in one of our programs whose assigned study in France was "The Impact of the Common Market on the French Bicycle Industry." He lived with the family of one of the union shop stewards, spoke fluent French, worked part-time in the shipping department, interviewed such people as the plant manager (a Gaullist), the local priest (a Radical Socialist), the premier-adjoint in the mairie (a Communist) and the editor of the local newspaper (a confirmed misogynist). He emerged with a heightened understanding of French culture and the place occupied within that culture by the bicycle industry. To switch for a moment from French to German, he grasped the gestalt.

As a fifth and final value - and one which obviously springs from all the others - I submit that experiential learning is soundly based upon what we know of how human beings best learn. John Dewey summed it up succinctly when he used the phrase, "Learn by doing." The Experiment in International Living adopted a parallel German phrase, "Durch zusammenleben, lernt man zusammenleben": "By living together, men learn to live together." I do not profess to be an educational psychologist, but in my thirty-six years in the field of education I have yet to be confronted with any firm evidence that denies this essential principle. It alone would justify all our efforts to provide **more effective** experiential educational experiences.

I stress the words **more effective** because I have a fear that too many of us are satisfied simply to assume that any experience is a useful experience. To return for a moment to my French bicycle specialist, the effectiveness of his program came from careful planning and thoughtful use of the resources offered by the community of St. Etienne. He might have researched his paper by sitting in the bistro across the street from the Gitane plant and done a correlation study between the number of aperitifs he consumed and the increase in the number of bicycles he saw emerging from the plant. Experiential education demands a concentration on quality. It demands as well the consideration of the following questions:

I go back to ancient Athens for a quote to introduce **my first question:** "the unexamined life is not worth living." How do we examine and evaluate experiential learning? I am using the word "examine" in its broadest analytical sense. I do not suggest that all off-campus experiences must be followed by written examinations. In some fields, and I suggest foreign languages as being the most obvious, an examination, either oral or written, may be the easiest way to measure what has been learned during the experience. Such a test can measure correct use of verbs, knowledge of local idioms, vocabulary, and assorted other components. It cannot measure depth of knowledge and feeling about the culture in which the language is spoken. My question is a broad one: **How can we measure the claimed outcomes of experiential education programs?**

For a second question, I go back to the third value which I listed a few moments ago, the personal maturation which comes from meeting and responding to a challenge, the challenge of surviving an immersion in someone else's culture. Is cross-cultural educational experience something to which all students should be exposed or are only certain ones qualified for it? I readily grant that there are various kinds of immersion, ranging from the quick dip in and out through gentle floating on the surface with flippers and a breathing tube to donning an aqualung and exploring dangerously.

Are these levels sufficiently varied that all students can find their appropriate challenge? Should we establish academic pre-requisites? Should only students with a 3.0 GPA or better be allowed off-campus? What should be the basis on which students are enrolled in experiential programs?

One of my reasons for even suggesting selection standards is implicit in my **third question:** How much obligation do we assume towards the host culture in which our experiences are offered? When we enroll students in a laboratory course on-campus we are placing them in an educational setting which is completely under our control. When we encourage them to engage in experiential education we are implicitly urging them to use a particular culture as their laboratory. Is this fair to the hosts? How would you and I react if a young Iranian, for example, were to visit our communities, our homes, and ask us to assist him with a study he was carrying on for the Pahlevi Medical School in Shiraz, a study in which he proposed to find out American attitudes towards cleanliness in public toilets? It is just such individual studies that we are inflicting upon our overseas hosts in many cases. Should there be a line drawn beyond which activity would be considered objectionable, intrusive? Who draws such a line, and how can it be justified to the student whose education will be inhibited thereby?

One final question may also be worth posing. In doing so I reiterate my earlier statement that affective education needs to be built upon a solid basis of cognitive knowledge. Is it possible to develop a set of equations or formulae which will reflect standards of balance between the two types of education we are here discussing? Does the junior year abroad - 25% of a four-year undergraduate education - represent the ideal length? Is a semester of experiential education sufficient for most students? What about the institution which gives its students a few months on campus and then dispatches them overseas for the balance of a four-year program? Can we as educators establish appropriate proportions? Should we leave it to each student to decide where and in what way he assigns his time?

I realize that in this presentation I have been guilty of narrowing the field of experiential education to that of cross-cultural activity, primarily in other nations. Having been guilty of thus circumscribing the field, let me close with a further transgression. On the basis of what I have said, I submit to you the following definition of "experiential education": It is a planned, affective, individual, thoughtfully-evaluated component of an educational program. It will achieve its educational goals to the extent that it is characterized by these four adjectives: planned, affective, individual, and thoughtfully evaluated.

VIEWS ON CROSS-CULTURAL LEARNING

by Gordon Murray,
ACADEMIC DIRECTOR OF THE EXPERIMENT'S INDEPENDENT STUDY PROGRAM IN NEPAL, 1976-1977

In his paper on Experiential Learning (see article directly preceding), Theodore Gochenour offers a useful model to account for some of the difficulties encountered in any alternative approach to education. He makes reference to contemporary brain research, pointing out that most of our training, techniques and methods of evaluation in American education are directed at left-brain functions (analytical, rational and linear) and that right-brain functions (synthetic, intuitive and non-linear) are largely ignored. We do not yet have the tools to teach such functions, or the standards to evaluate them. Experiential learning, whatever else it is, attempts to encompass both brain-functions, and so is left crippled, as it were, one leg firmly rooted in the analytical tradition, one leg hanging in the void. It is into this void I would like to take a tentative plunge. To start with, it would be helpful to have some specific examples of what we mean by experiential learning. Here are three in which I have been recently involved.

1. I am sitting in Ramesh's simple red-earth hallway eating rice. The dog sits hopeful just outside. Suddenly I am filled with marvel at the ingenuity of human beings, that they build shelters against nomadic wandering, they settle down as they learn nature's rhythm, and resonating with it they sow and reap, sow and reap, sow and reap, ending their animal-like seasonal foraging. Surely, I think, the agricultural revolution is the most marvelous invention of human culture. Humans have homes, where dogs come humble to the door, and tigers stay away. A warm shaft of light on deep red mud floor; out the door Himalayan ice like the teeth of death.
2. I am sitting in Prakash's house eating halwa, chutney and ginger tea. I have only one cigarette, so I light it Nepali style, not touching my lips, in order to share it with Prakash. He laughs and says to go ahead and smoke it my accustomed way - I am a foreigner and foreigners are expected to be different. So I draw straight on the cigarette, feeling gratitude for his simple invitation to be different, coming no doubt from his years as a foreign student in the United States. I feel freed by the notion that discontinuity and difference are acceptable. He takes the half-smoked cigarette and finishes it.

3. "Susan" is stuck on her project, which is about the changing role of women in Nepal. The resource people are available, ideas are plentiful, but Susan has no enthusiasm to get her off the ground. Her college is not giving her credit, and the inspiration is not coming from inside either. I know her a bit by now, I've watched her enthusiasm wane, I can guess at some of the ambiguities in her life that are preoccupying her and draining her energy. I suggest simply that she put **herself** at the center of her project: that she do a project on the changing role of Susan rather than Nepali women. Her energy level rises quickly and dramatically; she has never before given herself permission to devote her considerable skills to herself as a topic of study. In two weeks she has 100 pages of autobiography...

As I see it, there are several features these incidents have in common which, when abstracted, begin to characterize experiential learning.

First, they all involve an **interpersonal relationship.** In the first case, my sense of participation in Ramesh's family, my feeling of being "at home" there, led to the momentary but deep feeling of awe of human beings. In the second, Prakash's gesture tripped off a new sense of my self-expectations as a foreigner. And in the third, it was necessary for Susan to bounce her ideas off me, in a trusting and open mood, for her project to take a new turn.

Secondly, at the core of the learning moment are **feelings** as well as facts. In the first case a feeling of awe and wonder, in the second of self-acceptance and security, in the third of depression changing to excitement.

Thirdly, they were **spontaneous** moments, the end results of which could not have been planned, which emerged rather out of the unplanned here-and-now interaction of thoughts and feelings.

So we are talking about moments of spontaneous feelings which arise out of interpersonal interaction. These characteristics help clarify both problems with and approaches to experiential learning. How, for example, does one plan for such moments? Spontaneous experience cannot be scheduled like a lecture on rabbit-breeding, yet to provide some form of structure seems a task of anyone setting out to facilitate experiential learning. And how does one evaluate such moments? Traditional methods of comparison and linear ranking are clearly inappropriate, no matter how bent out of shape to accommodate a wider vision of learning. I cannot compare my feeling of wonder with Susan's feeling of excitement; we can share them somewhat with words, and I can respond with my own feelings, but I can't experience Susan's feelings from her expression of them any more than I can nourish myself by eating a photograph of an apple. The really important thing remains internal. And even within myself, it is difficult to rank my feelings - to assign them value - yet some form of evaluation seems necessary to separate the trivial from the significant.

One way to approach this void which I have found useful is "processing." This need not be a cover-up for an informal rap session; it can be a valuable tool to replace traditional learning structures (classes), evaluation (grades) and competition (comparison), all unsuited to experiential learning. In my experience a good process session includes some of the following characteristics:

— People participate voluntarily;

— Interaction is not limited to the verbal;

— At the outset, one person (usually the leader) takes responsibility for focusing group energy around a significant, non-superficial issue;

— Participants agree to speak the truth, as far as possible, about their feelings. It is crucial that the leader not be exempt from this agreement, but be engaged fully as a participant, modeling the frank and sometimes risky expression of feelings. At the same time the leader should take responsibility to be sensitive to the vulnerability created by such exposure, and to make sure the consequences of that vulnerability get dealt with;

— Participants agree to deal with whatever comes up in a thorough way. That is, an atmosphere of security is established to avoid someone's being left hanging, with some feelings expressed but not fully dealt with;

— The issue is an "outside" situation or event, and the processing session connects steps people are taking before and after; it clarifies events in such a way that links them together and gives them direction in a larger **process** which is the actualization of individual or shared values, goals, objectives. (The articulation of these values and goals is an important on-going group task);

—"Inside" issues which arise with the session are also dealt with. Attention is periodically directed to the spontaneous here-and-now feelings and responses of participants.

So a good process session successfully **models** good experiential learning, in that it deals with spontaneous feelings in an interpersonal setting. It is the most highly **structured** time - in this it resembles the traditional class - but it uses structure not to confine learning but model it in a way that can be carried on in an attenuated form in the normal daily life of the participants. At the same time it helps **evaluate** learning in a dual sense. First, people get in touch with what is really going on at a non-superficial level - what they are **in fact** valuing internally by their behavior and responses, in daily life and in the group. And secondly, there is a chance to share what they value **in theory** and externally, by articulating goals and objectives. If there is a discrepancy between actual internal valuation (preoccupation) and ideal values (goals), then there is a chance to share ideas of steps to be taken to bring the actual closer to the ideal.

Perhaps it would be wise in closing to put this in a bit of a context. What does all this have to do with cross-cultural learning? How do internal feeling-states relate to learning about, for example, Nepal? Aren't they a self-absorbed digression from relating to the people and culture of Nepal?

In my view, the kind of learning opportunity afforded by The Experiment is as much learning about oneself and one's own culture (as internalized and embodied in the individual) as it is learning about another culture, and that the two learnings do not compete. On the contrary, they feed one another: the spiral of learning about self and learning about another culture is nourished by delving by turns into each "half," and to exclude either detracts from both. Participating in the life of a different culture stirs up new feelings and insights into myself; processing these creates openness and security for fuller participation in the culture; and so on, in a mutually reinforcing cycle of learning and growth.

A SHORT GUIDE TO DESIGNING AND DOING AN EXPERIENTIAL EXERCISE

by Claude Pepin, PLANNING COORDINATOR

As a teacher or trainer interested in using an experiential exercise, you have basically three options available: (1) design a new one; (2) adapt an existing exercise to fit your purpose; or, (3) employ one which seems well-suited to your particular situation. In any of the three cases, the following questions and steps can serve as guidelines in preparing the exercise.

OBSERVATION EXERCISE: Student group to Ghana

1. CONSIDER THE PARTICIPANTS.

QUESTIONS	FACTS AND ASSUMPTIONS
Who are they? How many? What are their backgrounds/ experiences?	Twenty US college students going to Ghana for 3 months. Two have visited Africa. Five have travelled in Europe and Mexico. Thirteen have limited travel experience. All come from traditional university settings. None speaks Twi. Urban and suburban middle, upper middle class. Five black, 15 white. Major study fields varied.
What are their expectations?	Lecture or seminar on observations skills. Presentation of specific information about Ghana. Not expecting to see each other or themselves as resources for learning observation skills.
In what ways can their skills, energies and needs be utilized?	Make use of their enthusiasm as an energizing force; use the fact that two have been to W. Africa; use the fact that they have a wealth of observation experience among them, perhaps not consciously employed; use their hunger for culture-specific information about Ghana.

II. CLEARLY DEFINE YOUR PURPOSES: If an exercise is to be an effective learning experience, it must be designed to bring about full participation and must have its objectives - what is to be learned - clearly defined.

QUESTIONS	FACTS AND ASSUMPTIONS
Given the participants, their program, their expectations and needs, what do you expect them to learn?	To understand that observations, judgements, and actions may be based totally upon past experiences in the U.S. culture.
What are the key issues or significant points to be examined?	The difference between observation and judgement; relationship of personal experience to what one does/does not see, do, value; the fact that there is no single definition of any culture or nation state; that one's own set of observations, perceptions, judgements comprises a continually changing definition of reality on which one acts each day; there are many ways to observe: seeing, listening, feeling, sensing, smelling, tasting, intuition; the importance of suspending final judgement by means of formulating low-level hypotheses which can be upgraded with new experience and observation; that improved skills in observation/perception/judgement will enhance one's effectiveness and enjoyment in another culture.

NOTE: The purpose of the exercise should be clearly defined. If a participant experiences it fully, what will she/he learn? In addition to the overall purpose, there are also sub-purposes or "learning points" along the way. For example, in this case we have focused on the influences of past experience upon observation, judgement and subsequent action. A representative "learning point" which leads up to our purpose could be defined as learning how past experience influences judgement, observation, perception in new situations and in different cultural contexts. Another "learning point" might be an examination of these elements as preludes to appropriate or inappropriate action in our American context or a Ghanaian context.

III. WAYS AND MEANS.

QUESTIONS	FACTS AND ASSUMPTIONS
What are alternative ways to accomplish this purpose and those learning points?	-Discussions of selected readings -Role play of a typical Ghanaian scene -A series of slides about Ghanaian life -A short film about Ghana -Lecture by a Ghanaian guest -An activity which requires participants to observe and to take action.

How did I learn these things in my own life?	-Common experience of sharing an episode or event with someone else and reaching two different conclusions -The first time I am treated by a female physician -My first exposure to sharp criticism of U.S. foreign policy by someone from another culture.

At this stage it might be more useful and productive to generate imaginative ideas to meet your purposes, rather than thinking of constraints and trying to design the exercises around them. Constraints can be applied too quickly to the seed of a creative idea. Try to keep in mind the learning points you have identified. The exercise you choose should ideally allow each participant the opportunity to relate to the experience in his or her individual way.

The following questions will guide you in considering the relative merits of various exercises you might want to use:

1. HOW MUCH TIME DO WE HAVE FOR THE EXERCISE OR ACTIVITY AND THE DISCUSSION?
2. HOW MUCH TIME DO I HAVE TO PREPARE?
3. WHAT RESOURCES DO I HAVE AVAILABLE TO ME (SPACE, PEOPLE, MATERIALS, ETC.)?
4. WHAT ASSUMPTIONS HAVE I MADE ABOUT THE PARTICIPANTS, THE MATERIALS, AND OTHER FACTORS?
5. WHAT QUESTIONS WILL BE USEFUL AND APPROPRIATE FOR DISCUSSION?

   SOME QUESTIONS APPROPRIATE FOR AN OBSERVATION EXERCISE MIGHT BE:
   - -WHAT DID YOU OBSERVE?
   - -ARE YOU TALKING ABOUT OBSERVATIONS OR JUDGEMENTS?*
   - -DID OTHER PEOPLE OBSERVE THE SAME THINGS YOU DID? WHY OR WHY NOT?
   - -HOW DID YOUR ASSUMPTIONS INFLUENCE WHAT YOU OBSERVED?
   - -WHAT DO YOU NEED TO LEARN TO "FREE-UP" YOUR OBSERVATIONS FROM YOUR PERSONAL BIASES OR THE LIMITATIONS OF YOUR PERSONAL EXPERIENCE OR KNOWLEDGE?

One of the most important parts of any exercise is the discussion afterwards. Important elements of the discussion are identified by the open-ended questions asked by the facilitator to bring out the key learning points. It is always useful to have evaluation and feedback on the entire exercise, which will help everyone understand whether or not the original purposes of the exercise have been achieved.

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*See article by Janet Gaston on "Cultural Orientation in the English as a Second Language Classroom," p. 95

PREPARATION FOR CROSS-CULTURAL EXPERIENCE

by **Donald Batchelder**, DIRECTOR OF CROSS-CULTURAL STUDIES

There are many formulas for cross-cultural preparation. No single approach answers all of the needs of every student, group, institution or academic director, but a useful starting point, which has worked in the past, includes the following five questions, and a pattern of exercises, activities and discussions designed to engage the student with the issues raised by the questions.

- -WHO AM I? (Self-Awareness)
- -WHERE DO I COME FROM? (Awareness of U.S. culture, beliefs, values, etc.)
- -WHERE AM I GOING? (Area information, the host culture, their expectations)
- -WHAT FOR? (Purposes: learning, growth, language, interest in the host country, self-motivation, others)
- -WHAT AM I WILLING TO CONSIDER ATTEMPTING? (Self-image, willingness, openness to participation, responsibility, effort, standards of performance, motivation, etc.)

Cross-cultural preparation has to be concerned with the development of approaches to the overseas experience (1) which work for the individual and are suited to the student's personality, ways of seeing, ways of responding and reacting, and, (2) which help the student to open up communication and friendship, and open himself up for learning, in ways acceptable to the hosts. We try to meet the individual student where he is as a learner and as a person, recognizing that motives may be mixed, needs and expectations varied, and sense of purpose fluctuating from one end of the scale to the other. Without trying to impose an ideology, there are certain reasonable things we want for them.

- -We want each participant to have as profound an experience abroad as his or her capacities allow.
- -We think all students should reflect on the exceptional good fortune which enables them to have the support, resources, and opportunity for such an experience at this stage of their lives.
- -We want them to open their receptors sufficiently to participate, to experience, to share in the daily life of the host country, and to enjoy both the culture and themselves in it.

-We want them to be interested observers and participants, as opposed to passive passengers, with no questions to ask, no meanings to explore, no interest in the cultural expression around them.

-We want each student overseas to feel that he or she is lucky to be in that particular place, with those people, and to be able to feel it, say it, show it and communicate it to the hosts.

-We want the host families, communities, and institutions to say at the end, "These are good young people. We are glad they came."

-We want each student to deal consciously with relationships and processes, as opposed to just dealing with factual data and content.

-We want each student to open up enough to try out new attitudes and behaviors in the development of appropriate behavioral responses to the new culture.

-We want each student to have the opportunity to develop in two important categories: self-awareness and cultural awareness.

Students tend to be comfortable intellectualizing about the upcoming overseas experience, and while this is not totally useless, it can result in chronic intellectualizing overseas, as if one were still dealing with hypothetical case studies, talking about other people in other towns and situations, rather than oneself in an actual situation filled with cross-cultural import, chances for real learning, and emotional impact. Further, students in orientation programs, unless challenged, often prefer to put off the start of the experience until the day they set foot on the soil of the host country.

Preparation should begin before the student leaves home or school, but aside from correspondence, getting packed and other necessary items, busy academic, social and personal schedules leave scant time for much deeper self-preparation. Our experience indicates that students arriving for pre-departure orientation have seldom accomplished the basic reading one should do before reaching the host country. But at that stage, the student is less in need of a map than for a mechanism which will enable him to function well with or without a three week orientation period. The available cultural orientation time (outside of the cultural orientation which occurs within language class hours) is used to convey as much substance as possible through a process approach. Some staff presentations and lectures are employed, but generally the activities are designed to engage students in performance-based procedures, roles and simulations which help develop human relations skills, observation and listening skills, and which deal with the five questions raised above. Academic directors and cross-cultural trainers cannot make a student engage in that critical process of employing his or her willingness to make the effort to become a cross-cultural sojourner, as opposed to being just another American student overseas. We can offer the apparatus and the current, but the student has to turn on the switch. Perhaps a brief sketch of some of the activities which center on these five questions will give an adequate portrayal of the process.

WHO AM I (OR, WHO I AM)

Without getting into anything resembling sensitivity training, various group dynamics exercises including theatre techniques, paired interviews, and others bring out how each student sees himself, how he is seen by others, the values he would not change, the items one will share with the group and wants the group to know about. (1) A typical exercise asks each student to take a few minutes to write down what it is that makes his or her own family unique in the entire world. A good cross-cultural discussion can be generated on the basis of this. Rather than dealing with some abstraction or unseen town overseas, students become engaged in a deep discussion of something important and about which they are experts, their own families. Without much difficulty, the discussion can expand to deal with family and kinship in general, the host families overseas, the fact that all are special in some ways, etc. (2) Another interesting device, almost a child's game, is to have each student write a color or an animal or the name of some natural object on a slip of paper. The papers are then mixed and exchanged randomly, and the group goes through a weekend, a week, or the entire orientation period with each member trying to figure out whose paper he or she is holding, the ground rule being that no direct questions can be asked. The intensity of listening and observing which takes place is a remarkable training device, with the added theatrics of suspense and mystery. The point is that the original writer names a color or object which represents him, in his view, and the task of the others is to search this out. (3) A useful way to begin orientation, once basic introductions have been done, is a simple device which serves two quick purposes: (a) it gets a lot of agenda material, which is important to the participants, out in the open early, and (b) it tells the leader a lot about where the group and some of its individual members are in relation to expectations, fears, motivation, etc. It usually is used as a basis for one of the first group discussions. *To begin:* have each group member take a sheet of paper and draw a line down the middle. In the left-hand column, ask each to list the three or four things he most anticipates, most looks forward to, feels good about, in relation to the upcoming trip. In the right-hand column, ask each to list three or four things he/she is most concerned about, most worried about, most anxious or most terrified of in relation to the experience. No one is asked to sign his/her name, so there is an element of anonymity preserved, and participants generally feel comfortable enough about the process because of this to open up on paper and to state what is on their minds. *Next,* cut up the papers into anticipations and concerns, and put group members to work writing them on a chalk board or a big sheet of butcher paper with magic markers, the anticipations on one board or sheet, the concerns on another, in large enough script so everyone can see them. Some of the items will say essentially the same thing, and these can be indicated by asterisks for each mention of the same item, thus saving some space. *Next,* have the group members who did the writing at the chalk board read them off one at a time to the group, pausing long enough to let everyone discuss each item, including the ones most often mentioned, and not neglecting those mentioned only once or twice. These latter items may be very important to the individual who listed them. It generally works best to read off and discuss the "looking forward to" set of responses first, which helps develop a feeling for the overall expectations of the group, and often serves to provide some members with an opportunity to recognize a few of their own motivations which they had felt but had not yet articulated. Then move to the "concerned about" list and work through that as a group. If you find a lot of items centered on lost passports, getting sick or being robbed, then you will know you have a lot of work to do in getting the group to begin to think about educational and cultural issues, but at the same time you will have a firm clue that you have people in the group who need considerable reassurance regarding personal safety, and travel in general. Most often you will discover that you have a mixture of responses which provide good discussion material which, again, is important because it comes from the group and from their immediate needs and priorities.

WHERE DO I COME FROM?

Additional focus on American beliefs, values, behaviors and viewpoints, how they came into being, what they mean in a cross-cultural situation. *Example:* (1) one exercise is done in cooperation with the foreign students on our campus. Anywhere from 75 to 150 students complete short answers to such questions as: Americans are...Americans think that foreigners are...If an American had $5000 he would...American women are...American men are...and so on. With about 25 nationalities in the room, the answers are worth seeing and hearing, so they are written on great sheets of wrapping paper around the entire hall, while a fairly provocative film is being shown to the students. The collected answers to each question are then read off in turn, and mixed American and foreign student groups participate in an all-campus intercultural workshop to thrash out some of the viewpoints expressed in answer to the questions. It is participatory, engaging and provocative, and requires careful listening and speaking as well as the sorting out of what is meant from what is actually said. *Example:* (2) Another device which Leaders have used with good results is that of asking each student to put himself in the role of a local community chairman of The Experiment in his own hometown in the United States. The task is to name ten host families from that hometown to play host to students and visitors from the host country overseas. Each is asked to describe his ten selected families and explain why each was chosen and what they have to offer a visitor from the host country. It is another device which engages the students in something they know about but have perhaps not thought about in these specific terms. What should the visitors see and experience? What does this family have to offer? Etc. *Example:* (3) Meet the Critic, or the Indian Interview, or Americans on the Spot. A staff member plays the role of a critical foreign observer and calls one or more students up front to sit at a cafe table. He engages them in a discussion of such American phenomena as the breakdown of the family, slaughter on the highways, teen-age delinquency, the plight of the minorities, materialism, change, progress, efficiency, manners, or any number of subjects, based mainly on questions which host nationals often raise about Americans and America. *Example:* (4) a series of films which have proved to be very useful in highlighting aspects of American life not generally in the consciousness of American students, including **The Inheritance,** which deals with the mass migrations to America from Europe, the sweat shops, the ethnic groups and how they lived, etc.; **Hunger in America,** the CBS documentary; **What If The Dream Comes True?**, another CBS documentary dealing with a family which seems to have realized the American Dream, but finds itself unhappy and wanting more. This is often shown with foreign students in the audience, followed as the others by discussion. *Example:* (5) This is an exercise that helps group members relate where they are now to where they are coming from and where they want to go. It can be effective at various levels of physical movement (from their families in the USA to the homestay overseas), intellectual awareness, emotional and spiritual development. It taps a resource not used in many of the other exercises: that of visual imagery.

You will need a box of crayons, enough paper for seven sheets per person, and a comfortable, quiet setting. You should tell your group that you are going to pose some questions to them and that you would like them to wait quietly for whatever image first comes into their mind and then draw it on a piece of paper. It may be an abstract design, a color, a clear representation, a form — it doesn't matter. It is a good idea to have everyone close their eyes and take three or five deep breaths before each question, to allow them to be more open to images.

When you have finished with the seven questions, invite them to share their drawings with each other — perhaps in smaller groups of three or two. If someone doesn't want to share, don't press them — but invite them to join one of the groups anyway. Be sure to try this exercise with other leaders or with friends before you try it with your group so you can get a feel for the process. These are the questions:

1. WHERE AM I NOW?
2. WHERE AM I COMING FROM?
3. WHAT DOES CHANGE MEAN TO ME?
4. WHAT WOULD I LIKE MY LIFE TO BE?
5. WHAT DO I NEED TO GET THERE?
6. WHAT'S STOPPING ME?
7. SELF-PORTRAIT

This exercise is useful in getting group members to look at themselves honestly at this time in their lives, getting them to open themselves up to one another and share with each other, developing feelings of trust and respect within the group, communicating in a non-verbal mode.

WHERE AM I GOING?

A great deal of host country realia is introduced in the language and classrooms, with emphasis on manners, family roles, life styles, role plays and scenarios involving the use of language. Language films and slide presentations in the language are employed. The usual host country songs are learned, each group plans and prepares a typical host country dinner at a staff home, etc. Academic directors and staff make substantive area studies presentations as needed, and considerable time is devoted to sampling and discussing the way of life of the host country, and ways in which American views and behaviors may need to be modified in order to achieve acceptance, on host country terms. *Example:* (1) What are the values, beliefs, ways which make sense to the host nationals, how did they come about, what is the meaning for us as Americans? Perhaps the best way of describing this section is to say that it deals with the development of suitable approaches to the host culture and its people, respect for their ways, the concept of the American student as the **stranger** and the **outsider**, the sense of place of the host nationals (the importance of their town and their country to them, it being the center of the world as far as they are concerned) and the need for the students to not only recognize this but to act upon it. Cultural simulations and related activities are employed to engage the students fully. Case studies from previous programs are examined and frequently acted out and discussed. *Example:* (2) The leader has each member of the Experiment play the role of a different local representative. Each is the representative from his own hometown in the United States, and is responsible for finding 10 or 12 homestays for a group of foreigners. Procedure: Give each a piece of paper and have them write down the names of 10 or 12 families which would be ideal or good host families. Problem: Finding 10 or 12 "typical" American families. Questions: (A) in each town, would all of the families expect and accept the same kind of behavior? (B) can we generalize about the attitudes these families might have regarding religion, politics, dating, etc.? (C) what sort of attitudes should the EILer from another country have if he or she is to be successful in a homestay with these families? *Purpose:* You can waste a lot of time trying to get people initially to project themselves into the complete unknown of a host community or family overseas, and discussion has to be carried on at an extreme level of abstraction at times. This device enables them to talk about gut issues in a setting with which they are very familiar, their own hometown.

Example: (3) Have each person draw, freehand and from memory, the country they are to be visiting. Ask them to try to include everything they know/can remember. Also, allow them to make some guesses. Have the group make a map together on brown paper/blackboard—compiling their individual maps.

Introduce a commercial map. Compare and discuss. This can lead to questions and inferences of why sites are located where they are, i.e., cities in relation to bodies of water; major transport routes in relation to mountains, coasts, etc.; climate and population concentration; resources and settlement/industry.

This type of exercise helps familiarize people with the geographic information of an area and also gives meaning and reason to particular facts such as city locations, boundaries, resort areas, employment and other features of human geography. It increases peoples' ability to observe an area and helps to create questions that can be asked about any place visited.

WHAT FOR?

Expectations, both on the part of the student and the host nationals, are considered. Role plays and case studies are employed, and staff engage the students in individual and group discussions of their goals, both academic and personal. For example, in study abroad programs, we find it very helpful to stage a discussion in which each of the students in a group describes for the others and for the staff his/her study project for the overseas term. It becomes apparent that some students have very clearly defined, well-planned study programs, while others are unclear, or have certain misgivings about the courses or study projects they have outlined. This process leads to a general upgrading of the study projects, through shared discussion, and to clarification for those needing it. A sequel to this process is that of sorting out the balance between study objectives and the overall field experience in the host country setting. We are committed to the idea of developing cross-cultural learning skills, and try to provide the students with experiences in orientation which they can transfer overseas to make them better participants, observers and cross-cultural sojourners. We start with a basic belief that each student has his/her own special qualities, either well in hand or in the process of development, and that the potential for dynamic growth in self-awareness and cultural awareness is within reach of each student who takes the trouble to grasp it. Individual and group goals are discussed early in the process, and as the orientation program progresses, two elements of the goal-setting process are emphasized: (a) realistic expectations, and (b) a gradual upgrading of the levels of tone and willingness to make the effort. We attempt to help students to see the ways in which this intercultural experience relates to the rest of their lives, past, present and future.

WHAT AM I WILLING TO CONSIDER ATTEMPTING?

Perhaps a catch-all category related directly to the preceding one. This gets into the area of will or willingness to make the effort, to set some high standards for learning, participating, getting along, seeing other views. We employ a variety of engagement processes. *Example:* (1) Albatross (see p. 131), in which students are admitted to a mythical culture where all cues and communications are carried on non-verbally, and where most of their assumptions about the ways to react are based on American models which do not fit the Albatross culture at all. *Example:* (2) The Martian exericse (see p. 121), where students are placed in the role of anthropologists from another world and are sent to American institutions such as laundromats (to observe American science in action), to supermarkets (to study agriculture and crop production), to banks (to study religious rituals), to the bus station (to study American family life), to a pub (to observe family and kinship), etc. *Example:* (3) The Drop-Off (see p.117), a community investigation technique based on anthropological and sociological models, which students can try out in towns during orientation, and then take overseas for use in the host community as a framework for more specific observation and understanding.

These examples may help to clarify the approaches employed, but the limits of space prohibit a detailed rendering of precise schedules and sequences, or the ways in which one exercise or activity follows another. It is probably clear, however, that most of these items require an active engagement.

By the time students leave the orientation program, most of them have worked things through in their own minds, individually and collectively, to a point where they are willing to give the cross-cultural experience a good try. They are generally quite confident that they can adapt successfully, and some are quite certain that we have made a big fuss over cross-cultural issues which they knew about all along. It is normal for them to credit themselves, rather than us, for any new insights or understanding or clarifications they may have gained, and we can live with that.

We emphasize the concepts of learning how to learn through experience, and how to study, observe, record and categorize to a certain extent. We emphasize strongly the management of personal relationships with one another and with the people they meet overseas. While doing this, we recognize that time itself is an important element in the process, and we have to let things happen, unfold and open over the orientation period, as anticipation builds towards departure.

The same time element is at work overseas. Experimenters may not be as ready or as fully prepared as we would like them to be at departure time, but they are generally better prepared than would be the case with no preparation at all. Change and movement take place overseas as they move through successive experiences, conflicts, resolutions, confrontations and epiphanies. These are what some teachers refer to as "learning moments." The Academic Director or Leader with the group overseas carries on an ongoing orientation and training process while the students are experiencing the host culture. The growth of self-awareness and cultural awareness is observed carefully by both Leaders and students, with recognition that assessment at regular intervals is essential to noting the growth and learning that take place. The following categories serve as guidelines for assessment and springboards for identifying additional areas of growth.*

1. SELF-AWARENESS, INNER GROWTH, MATURITY
   Willingness to accept responsibility for self, one's action and impact.
   Growth in autonomy, inner-directedness, self-reliance.
   Development of perspective, balance, judgement.
   Interest in people, in host culture, in things outside the individual.
   Evidence of participation, involvement.
2. LEARNING HOW TO LEARN
   Interest in learning, openness to new experiences.
   Development of insight into one's own learning processes.
   Setting of realistic learning objectives and choice of means.
   Skill in planning, in setting priorities, initiative, discipline.
   Evidence of reflection on one's experiences.
3. ADAPTABILITY AND ADJUSTMENT
   Evidence of interest in program and commitment.
   Receptivity to new ways, new ideas, new people.
   Emotional steadiness or balance.
   Ability to handle ambiguity.
   Ability to see a broader context than the isolated experience.
   Physical stamina, recovery capability, resiliency.

4. KNOWLEDGE AND AWARENESS OF HOST CULTURE
   Factual information.
   Understanding of complexity and inter-relatedness, or patterns.
   Awareness of implications of one's own acts and of external events.
   Insight into the meaning of things in the culture, its symbols, how it works.
   Sensitivity to values, artistic and cultural achievements.
5. SKILL IN ACTION OR EFFECTIVENESS
   Assessment of situations and appropriateness of response.
   Development of needed tools of communication.
   Development of powers of observation, analysis and feedback.
   Motivation and ability to apply knowledge and insight gained.
   Awareness of cultural relativity, of oneself as a cultural being.
   Appreciation of the host culture, and of the values of international understanding.

A long-held principle at The Experiment is the respect for exercises, games, or simulations as more than mere activities or amusement. Though they might very well be used as such in other contexts, we feel that it is important they they be placed in broader perspective, chosen for specific purposes and conducted in such a manner as to help the participants move towards the goal mentioned by Anne Janeway in the introductory article: "...to create a more peaceful world and to strive for self-sustaining relationships with people with whom we seemingly have little in common."

On a practical level, we strongly urge you to experience an exercise yourself before deciding to do it with students or adult groups. And we even more strongly encourage you to consider why you are choosing a particular exercise and what you hope to accomplish through its use in relation to your own broader teaching goals.

The exercises described are a combination of strategies developed and used at The Experiment as well as those adpated from other sources. They range from specific techniques for language learning in the field to ways of teaching global sensitivity in the classroom through simulation. Although each exercise has its own purpose, they all have in common the direct involvement of the learner as a whole person in the educational process. Cross-cultural simulations including *The Owl*, *The Albatross*, *The Mocking-Bird and The Ostrich* are described as ways of creating opportunities for exploring the emotional and intellectual dynamics of preparing to enter another culture.

Exercises such as the *Drop-Off* and the *Martian Anthropology Exercise* are offered as vehicles for developing observation skills by using the immediate environment in new and different ways. *The Green Banana* is a basic orientation story illustrating the richness of the concept of "ripening at the center of the world."

ELIZABETH G. WARNER

SUGGESTIONS FOR IMPROVING FILM DISCUSSIONS

by Howard Shapiro, ASSOCIATE AND ACTING DIRECTOR, CROSS- CULTURAL STUDIES

Film discussions often go nowhere in educational settings and the reasons are as varied and complicated as the field of group dynamics itself. The purpose of this article is to offer some suggestions for improving cross-cultural film discussions and perhaps discussions in general. A number of assumptions will underlie these suggestions and they should be stated:

1. VIEWING A FILM IS A GROUP EXPERIENCE;
2. THERE ARE NO RIGHT AND NO WRONG RESPONSES TO A FILM EXPERIENCE, JUST HONEST RESPONSES;
3. THE VALUE OF VIEWING A FILM DEPENDS UPON THE QUALITY OF THE DISCUSSION;
4. WHAT YOU PERCEIVE IS BASED UPON YOUR BACKGROUND AND EXPERIENCE;
5. THERE IS EDUCATIONAL VALUE IN LEARNING ABOUT DIFFERENT PERCEPTIONS OF A FILM;
6. EMOTIONS ARE AS IMPORTANT AS INTELLECT IN RESPONDING TO FILMS;
7. A CROSS-CULTURAL FILM IS DEFINED AS MUCH BY THE COMPOSITION OF THE AUDIENCE AS BY THE CONTENT OF THE FILM.

As in most educational activities, the need for a clear purpose is crucial to their success. A lack of purpose often results in confusion and frustration. Film, because of its self-contained nature, is often used in education without a purpose. If the preceding assumptions are made and implemented without purpose, they will lead to the same problems. Purpose does not necessarily mean a rigid structure but, instead, a clear expectation of what will emerge as a result of the film and discussion experience.

A careful and close examination of individual values and attitudes is an important part of preparing for a cross-cultural experience. A skillful group leader will develop the necessary skills for helping his/her students become aware of these attitudes and values through a variety of approaches and techniques. Creating an awareness of the values and attitudes a student is taking abroad, as well as the overall attitudes and values of his/her society, is part of the learning process. Film is a valuable tool for providing a common experience to facilitate this process.

One particular film that comes to mind is a CBS documentary called, *But What If The Dream Comes True*. An upper middle class family's quest for the good life is examined in not uncritical terms. The film raises a lot of questions about American middle class values and attitudes. For students from similar circumstances, the film provides an opportunity to look closely at aspects of their own culture close to home.

Now, what suggestions can be made for preparing students for such a film experience and discussion? First of all, a film should be introduced by the discussion leader and its purpose stated. Generally, introductions should not summarize the film and certainly not try to give its meaning. The viewer must figure that out for himself. In fact, the quality of the discussion depends upon this non-preconception on the part of the viewer. However, the leader in this case might simply state that the film might help us better understand American values in preparing to understand the country we're going to.

The choice of the space or room the film is to be shown in is something not to be overlooked. A room that can be darkened is important. It should not be too large and the discussion should be held in the same space. Discussions should take place directly following the screening. Experience has shown that a response to a film should not be delayed by moving to another room or having a refreshment break. Of course, there are exceptions to this such as the screening of particularly powerful films such as Resnais' classic on World War II concentration camps, **Night and Fog**.

Many film discussions are killed by students who insist on intellectualizing about the film and impressing their fellow students with their vast knowledge of statistics and sociological concepts. This is to be avoided at all costs. The way the discussion leader can steer clear of this is by phrasing questions on an affective level. In the case of "But What If The Dream Comes True," the leader might ask, for openers, "How do you feel about the family in the film?" rather than "What did you think about the family in the film?" This is important to encourage the sharing of perceptions and feelings on a level where the whole student is interacting rather than simply his/her intellect.

Another suggestion is to try to avoid what Jeffrey Schrank calls "psychic suicide" by using self-eliminating statements that are usually phrased in the second or third person. The leader should set the tone of the discussion by using "I" rather than "you." For example, instead of saying, "You can really get depressed by this film," "I am depressed by this film" more accurately describes what a person really means.

One sign that a discussion is successful, or at least healthy, is when the group interacts with one another rather than the discussion leader. This can be encouraged nonverbally by the leader looking away from the speaker, encouraging him/her to address the group or at least another individual in it.

One of this author's favorite devices is the image-sound skim technique. Richard Lacey, in his book SEEING WITH FEELING suggests it as a way of avoiding intellectualizing and encouraging students to honestly share their perceptions and feelings. The technique simply involves the leader in asking each student to mention a particular image or sound from the film that immediately comes to mind. It provides an excellent springboard for discussion.

The range of films that can be used for cross-cultural orientation varies widely and includes: documentaries, traditional and contemporary anthropology films, travelogs and, finally, those few universal and timeless films which are cross-cultural gems, e.g. **Walkabout, Woman in the Dunes, Dead Birds, The World of Apu, A Chairy Tale.**

The skills of the leader and his/her clarity of purpose are far more important than the quality of the films. The films can create fine educational experiences in themselves, but the potential of the film to help students transcend their own cultural bonds, values and perceptions must be carefully planned by the leader. A willingness to deal with the whole person, i.e. both emotions and intellect, is necessary to turn film experiences and discussions into growth experiences.

RESOURCES FOR FURTHER INFORMATION ON FILMS

Ackerman, Jean Marie, FILMS OF A CHANGING WORLD: A CRITICAL INTERNATIONAL GUIDE. Society for International Development, Washington, DC, 1972.

Artel, L.J. and K. Weaver, FILM PROGRAMMER'S GUIDE TO 16MM RENTALS. Community Press, San Francisco, 1972, $5.50.

Friedland, Madeline S. LEADING FILM DISCUSSIONS. The League of Women Voters of the City of New York, New York, 1972.

Lacey, Richard. SEEING WITH FEELING, FILM IN THE CLASSROOM. W.B. Saunders, Philadelphia, 1972.

Schrank, Jeffrey. MEDIA IN VALUE EDUCATION: A CRITICAL GUIDE. Argus Communications, Chicago, IL, 1970.

LANGUAGE AND ORIENTATION AT THE EXPERIMENT
A Process Approach*

by Alvino E. Fantini, DIRECTOR, DEPARTMENT OF LANGUAGE EDUCATION,
and William P. Dant, LANGUAGE COORDINATOR, DEPARTMENT OF LANGUAGE EDUCATION

The goal of The Experiment's language and orientation programs is to prepare individuals to live abroad successfully in a foreign culture. To accomplish this, predeparture programs contain various components, including language study, cultural orientation, area studies, and sensitivity and attitudinal training. Language study, because of its very nature, usually requires the greatest number of hours within a given program. However, this should not be misinterpreted to mean that it is the most important aspect, nor the only aspect of preparing people for living abroad. It is essential to understand that the goal is to prepare the **total** individual. The teacher, as a member of the training staff, has an important role in this preparation.

The main objective of the language component is to develop competence in the communication strategies appropriate to the host culture. The emphasis therefore is on oral skills and interactional strategies. An Experiment core text is available with suggested exercises; this text is supplemented by visual aids, tape recordings, and several handouts with additional techniques. No matter what materials are selected or developed by the teacher, however, the focus remains on the process of language acquisition which suggests in turn stages in the teaching process.

The stages selected in this process, although somewhat arbitrary, are suggested as a useful framework for attending to various dimensions of acquisition. Together, these stages help lead the learner toward communicative competence:

1. **Presentation**/ exposure to new material.
2. **Practice** of this material within limited contexts.
3. **Explanation**/ elucidation of the material where necessary or useful.
4. **Transposition** of the material (in accumulation with all other materials known to the student) into freer contexts and spontaneous conversation.
5. **Sociolinguistic exploration** of the interrelationship of social context and language, emphasizing the appropriateness of language use (as opposed to grammaticality).
6. **Cultural exploration** as the basis for any appropriate interactional strategy.

Although not sacrosanct, a **PROCESS APPROACH** is useful as a framework to guide the teacher and learner through various aspects of the acquisition process. It is often an aid for the teacher by helping to clarify objectives of each learning activity selected and by suggesting possible sequencing. Its intent is to encourage synthesis of all that is known about teaching and learning. Its approach is optimum matching of the student, the teacher, and the context. Hopefully, its results are communicative competence appropriate to the host culture.

The sections that follow illustrate how the **PROCESS APPROACH** can be translated into specific lessons, with special emphasis on Step IV, Transposition Techniques, and Step V, Sociolinguistic Exploration. The sections relating to Steps IV and V are divided into ten sections corresponding to the ten units of The Experiment language texts. They may be used in any order, however, and without the core text.

PROCESS APPROACH TO TEACHING/LEARNING: A Sample Lesson and Schema

STAGE	POSSIBLE TECHNIQUES
I. **PRESENTATION** of New Material	1. A full or abbreviated dialog.
	2. A 2-line exchange (Question/Answer).
	3. Colored Rods.
	4. ______
	5. ______
	6. ______
II. **PRACTICE** in Context	1. Repetition Drills.
	2. Pattern Practice (all types of drills).
	3. Controlled Narrative and Questions.
	4. ______
	5. ______
	6. ______
III. **EXPLANATION**	1. Grammatical explanation.
	2. ______
	3. ______
IV. **TRANSPOSITION**	1. Structured or unstructured conversation.
	2. Games.
	3. Free narratives.
	4. Visual aids/Flannelboards, etc.
	5. ______
	6. ______
V. **SOCIOLINGUISTIC EXPLORATION**	1. Listening to native-speakers for specific linguistic items.
	2. Asking natives.
	3. Observation of native-speakers in real settings.
	4. ______
	5. ______
VI. **CULTURAL EXPLORATION**	1. ______
	2. ______
	3. ______

STEP IV: TRANSPOSITION TECHNIQUES

To the student and teacher:

The following exercises and activities focus on communication tasks. These differ from activities of the previous steps primarily in that their main concern is with the **message** rather than the **form** of speech. Students and teachers may improvise many other such activities of their own creation which may be equally useful, if not better. These are merely some suggestions to get you started.

UNIT I: Before the Trip

1. Have each student tell where he is going to stay after his language course, and to say something factual about this place.
2. Bring into class a bag full of objects which would suggest different destinations: maps of towns and countries, transportation tickets, guide books, a passport, a bathing suit, etc. Have the students put their hands into the bag and draw out an object. Another student then asks where the person with object is going, and this person replies appropriately. Allow the students to choose objects which suggest destinations which they have learned to say.
3. Find a photo or picture of people which suggests travel. Have the students assume the identities of the people in the picture. Be sure to choose a picture which will allow the students to use words and structures which they have learned. OR, using the picture description technique described in the teacher's handbook, make a short description about the same picture.
4. Have each student talk for 15 seconds without interruption about his or her travel plans.
5. Have students converse in the language they are studying with someone other than yourself who can speak the language. Have the students talk about their travel plans. Tell the students to try to make a good impression on this person, and to report back later.
6. Ask two students to imagine that they are meeting in the street. Have one student tell the other one about where he is going.

UNIT II: On the Airplane

1. Suggest to the class some situations in which they might find themselves, to which they would have an emotional reaction: late for class, in an accident, finding $100, receiving a letter, etc. Describe only things which the students are capable of understanding. Ask the

student to describe how s/he feels in a given situation, and if possible, why.

2. Have students ask and answer questions concerning their own and each others' identities.
3. Have students give a lecture on the geography of a country in which they are interested or expect to visit, or on their home town or country. Encourage them to use a map and any other supportive material available (pictures, postcards, posters, slides, etc.).
4. Have each student talk for 30 seconds without interruption about his or her daily activities.
5. Set up a situation between pairs of students where one student must assume the role of a fellow plane/train/bus/boat passenger, and the other student plays himself. Have them strike up a conversation. Help the students if they ask for a word or expression, but do not interrupt them to correct them. Take discreet notes on their mistakes which you can talk about afterwards if you think this is beneficial or necessary.
6. Using the "Characters in Search of an Author" technique, develop a situation in which students can practice the new material they have learned in this unit, combined with that which they learned in the first unit.
7. Have the students converse in the language they are studying with someone other than yourself who can speak the language. Have the students describe briefly the program they are enrolled in and what they are presently doing. Ask the students to report back to the class.

UNIT III: In Customs

1. Have the students make up short (4-6 lines) dialogs around three or four new words which they have learned in this unit. You may want to give the words yourself or ask the students to supply the new words first; then tell them what you want them to do.
2. GAME: "Going on a Trip." One student, or the teacher, begins the game by saying, "I'm going on a trip and I'm putting ____________ in my suitcase," (or something similar which the students are now capable of saying). A student repeats what the teacher or first student has said, adding a second item. The next person repeats the sentence, adding a third item, and so on. A student is excluded from the game when he cannot remember all of the items previously said.
3. Using the "Operation" technique make up an exercise revolving around the preparations for a trip (shopping, making reservations, buying

tickets, getting a passport, going to the airport/station, checking in, etc.). You may introduce new vocabulary, but try to build the exercise around the vocabulary which the students already know, and use only verb tenses and grammatical structures which you have already taught to the students.

4. Set up a situation in which one person is asking another one for personal information: name, address, birthday, marital status, profession, etc. Keep the situations simple enough for your students to handle, but try to keep the questions asked as similar as possible to those that the student will probably hear abroad. In order to model the questions, you may want to play the role of the person asking the questions (an immigration officer, policeman, or similar official). Then let the students play both roles.
5. Have each student talk without interruption for 45 seconds about the things he will take with him on a trip.
6. Have the students converse in the language they are studying with someone other than yourself who can speak the language. Have the students talk about their own families, or the families with whom they may be living while abroad.

UNIT IV: Meeting the Family

1. Think of a series of situations in which the students would be called on to make introductions or be introduced. Write each situation on a small card and have each student take one card. Then the student reads aloud the situation and chooses any other people in the class needed for the situations described. Help the students if they need it but try not to interrupt them to make corrections.
2. GAME: **Colors and rhythm.** Each member of the class chooses a color which is his or hers for the game. The group is seated in a circle and begins a rhythmic clapping: two claps on the knees, then two claps on the hands. Then one person begins the game. Beginning with the first hand-clap, the person says his own color, and on the second hand-clap the color of another player. The player called must then say his own color on the next hand-clap and then on the second hand-clap, he in turn calls out another player's color. The game continues until a player makes a mistake, misses a clap, or can't think of a color in time for the clap. Then this person is eliminated and the person who came before him continues the game. The winner is the last person left.
3. Draw your family tree on the blackboard, explaining the basic family relationships only as far as the students' knowledge of the language

will permit. Then have students come to the board and do the same. Have other students ask details about the families, using basic question patterns learned so far (who? where? what? why? etc.).

4. GAME: **This is my....** The teacher begins, for example, by going to a student and saying, "This is my mouth," while pointing to his hand. He then begins to count to ten. Before he reaches ten, the student must point to his mouth and say, "This is my hand." If the student fails to do so or makes a mistake, he is then "it" and must do the same thing to other students until someone else makes a mistake. The game ends when everybody becomes hysterical or bored.
5. Using the "Techniques with Pictures" technique, bring in a suitable picture revolving around a family from a country where the language of study is spoken.
6. Have each student talk 60 seconds fluently (or two minutes less fluently) about his family, using personal pictures he may have, if possible.
7. Have each student converse in the language he is studying with someone other than yourself who can speak the language. Have the student compare his family with the other person's family.

UNIT V: **Arriving Home**

1. Find or make a house plan in your language which shows a typical house with furniture as is usually found in a country where the language of study is spoken. Distribute copies of the house plan or draw it on the board and use the "Exchange drill" technique.
2. Describe the layout of your own house to the students and ask them to draw the house plan as you talk. Then draw your house plan on the board and compare the different versions.
3. Ask each student to draw a simple layout of his house and give it to another student. Then have each student describe the plan he has received.
4. Bring into class a train, bus and/or plane schedule you have copied or made up for distribution to each student. Using the "Exchange drill" technique, have students work on the structures and vocabulary that they have learned relating to time, distances, travel times, etc.
5. Have each student talk for 60 seconds fluently (or two minutes less fluently) about the clothing he is wearing.
6. Have students converse in the language they are studying with someone other than yourself who can speak the language. Have the students talk about transportation in the country where they are going.

UNIT VI: At the Table

1. Find or make a restaurant menu used in a country where the language of study is spoken. Distribute a copy to each student. First, explain any terms the students want to know. Then, using the "exchange drill" technique, have students work on the structures and vocabulary they have learned so far.
2. Create situations which will allow the students to act in a simulated environment related to eating:

   a) as a guest for a meal at someone's home.
   b) as a member of a family abroad at meal-time.
   c) in a restaurant abroad.

   If the students are beginners, you may prefer to model a situation first, using a very short dialog containing mostly familiar material. This will help the students to have the vocabulary and structures necessary for the situation. If the students are more confident in their abilities, you may want to give them the situations and have them prepare a few minutes on their own, or even react immediately, if they seem ready to do this. Once the students begin, try to let them act out the situation without interruption. Save your comments and corrections for after the exercise.
3. Ask each student to write down his or her favorite meal. The teacher should write his own favorites on the board. The students will probably not know how to say everything, so help them while they are writing their menus. Using the "exchange" technique, have students question each other about their food likes and dislikes.
4. Have each student speak 75 seconds fluently (or two minutes less fluently) about what he usually eats for breakfast.
5. Have each student speak with someone other than the teacher who can speak the language. Have the students talk about eating customs in the U.S. and abroad.

UNIT VII: A Visit to the City

1. Find or make a city map from a country where the language of study is spoken. Try to use one which shows monuments or shops clearly. Make a copy for each student. Make up cards saying, for example, "You are at__________, and want to go to__________. Ask for directions." Be sure your students know how to ask for and give the directions you will require with your cards. You may want to teach any necessary expressions and vocabulary they don't

know by modeling one or two of the cards you have made and having the students repeat. The student drawing the card must then go to another member of the class and ask for directions. The person asked must give them as according to the map handed out. Try not to interrupt the students, but be ready to help them as needed.

2. Make up a list of typical addresses and telephone numbers as they exist in a country where the language of study is spoken. Give a copy to each student and have the class practice reading them. Also have each student give his own home address in the language he is studying. Then dictate some other addresses and phone numbers to the students to help them understnd oral information of this sort more easily.

   N.B.: Be sure your class has learned basic numbers and the alphabet before attempting this exercise.

3. Use the same city map as in exercise no. 1 or find another map which clearly shows physical details (hills, rivers, parks, bridges, monuments, buildings) and distribute it to the class. Using the "exchange" technique, have students work on structures and vocabulary related to the different aspects of your map.
4. Have each student research a famous monument in a country where their language of study is spoken and prepare a short talk in the foreign language using any visual aids available (pictures, posters, slides, etc.). Urge the students to keep their talk within their linguistic possibilities.
5. Have each student speak with a person other than the teacher who can speak the language of study and is familiar with a country where this language is spoken. Have the student find out as much as he can about some geographical aspects of the country (rivers, mountains, cities, oceans, agriculture, industry, population, demography) speaking the language of study. Have each student report back to the class on his findings.
6. Have each student speak fluently for 75 seconds (or two minutes less fluently) about the geographical aspects of his home region or state.

UNIT VIII: At a Cafe/Restaurant/Bar

1. Set up a cafe or bar situation in the classroom. Have students play the roles of friends meeting there, ordering refreshments, talking. The teacher can play the role of the waiter in order to give a real representation of what the students could expect to hear in a similar situation abroad. Or if the students are more confident, the teacher can choose one student to play the role of the waiter.

2. Using the "Characters in Search of an Author" technique, try to have the students use the new vocabulary they have learned by assigning certain characters the roles of different merchants or tradesmen which the students have learned about.
3. Assign each student a type of shop or place of business in a country where the language of study is spoken. Have them research the functions, hours, etc., of the shop and prepare a short report for the class.
4. If possible, bring into class some real money from a country where the language of study is spoken. Go over any vocabulary particular to the currency (common names of coins, like "nickel," "dime," etc.) as well as any simple, necessary expressions accompanying the use of money ("Do you have change...?", "How much does it cost?", etc.); then have students practice asking for and making change, asking prices, etc.
5. Have each student speak with a person other than the teacher who speaks the language of study. Have the student find out about money in a country where the language is spoken.
6. Bank exchange-type situation?

UNIT IX: A Shopping Trip

1. Have each student make up a list of gifts or things he wants to buy abroad. Have the student tell the class what he plans to purchase and where he can go to do it.
2. Using the "Technique with Pictures" technique, find a picture showing shopping or a market scene, and develop an exercise using the grammar and vocabulary the students have learned up to this point.
3. GAME: "I'm going to__________ and I'm going to buy." The teacher begins the game by saying, "I'm going to (the name of a shop or place of business) and I'm going to buy (something which can be bought there)." The teacher then gives the name of another shop, and the first student has to make a similar sentence. The game continues with each student. When a student cannot think of a thing, or gives a name of an inappropriate object (within the culture of the language studied), or gives a name which has already been said by another person, he is eliminated from the game.
4. Set up a shop situation in which a student must buy an item from a shopkeeper, who can be played by another student or yourself. Write down several tasks on cards such as, "You want to buy a roll of film," or, "You need a bottle of aspirin" and have each student draw one card. The teacher can either introduce the shopkeeper's

expressions which students need to understand first, or begin by playing the shopkeeper's role first, then asking other students to play this role.

5. Have each student speak with a person other than the teacher who speaks the language of study. Have the students find out about articles of food which are typical of a country or region of a country where the language of study is spoken.

UNIT X: At the Post Office

1. Using the "Operation" technique, go through the steps of letter-writing (e.g.: "I take a piece of paper and a pen; I write the date; I write the letter; I sign it; I fold the letter; I take an envelope;" etc.) OR, if your language uses many reflexive verbs, create an operation around these verbs. ("I wake up, get up, get dressed, wash," etc., if your language uses the reflexive for these actions).
2. Set up a post-office situation and give the students cards telling them what they must do ("have this letter weighed and buy stamps for it; send a telegram; mail a postcard; make a phone call to America;" etc.) You or a capable student can play the role of the postal clerk.
3. Have your students practice writing a simple letter in the language they are studying. Be sure to give your students the basic format for letter-writing in your language (where and how to write the date, salutation, body of the letter, the end and signature). Ask each student to read his letter out loud, and then help him if he has problems. A good practice letter would be a thank-you note to a family who has invited the student into their home.
4. Ask each student about his last letter; where it came from, who the writer is, and his relationship to the student.

STEP V: SOCIOLINGUISTIC EXPLORATION

To the student and teacher:

To master a language, you must not only be able to use structures and vocabulary correctly, but also **appropriately**: the right thing said at the right place to the right person. In addition, there exists a whole accompanying set of gestures, body language and physical expressions which is known as "paralanguage." Consequently, to be really effective in communicating in a second language, you should explore these aspects of your new language with the aid of your teacher or other people who speak this language.

The following tasks should help you to deepen your knowledge and understanding of the language you are studying and of the people who use it as a medium of expression.

UNIT I: Before the Trip

1. Find out how to greet and say goodbye properly to the variety of people you would probably meet or come into contact with during the first week of a stay abroad. With your teacher's or another person's help, you should be able to get this information through a trial and error process.
2. Make a list of the kinds of people you think you would generally address with one or another form of the second person pronoun, if more than one form exists. Consult your teacher or another person knowledgeable in the language to verify your list, and try to find out why each person would be in one or another category.
3. Observe your teacher's gestures or facial expressions when (s)he is speaking the language you are studying. Are there differences between these "signals" and those which you might make when speaking English? Concentrate on one gesture or expression and try to find out when it is appropriate, and what its meaning or connotation conveys. Are these gestures appropriate only to male or female speakers, or both?
4. Explore ways of expressing gratitude in the host culture. Are there variations of "thank you" and when are they appropriate?

UNIT II: On the Airplane

1. Find out the equivalent of your name and the names of the other people in your class, if such equivalents exist in the language you are learning. Find out if there are any diminutives which can be used with these names; if so, when they are used? What special meaning does the diminutive connote?
2. Find out what speakers of the language you are studying are generally called by people having various relationships with them. Find out what degree of intimacy is necessary before you can pass from a more formal to a more familiar form of address.
3. Find out how you would address those people you might meet in the first week of your stay abroad, and whether the place you would meet them would affect your behavior.
4. Explore how individuals of the culture you are studying use space.

That is, how close do they stand to each other? Do you stand in line? At what points does distance convey intimacy, casual or distant relationships?

UNIT III: In Customs

1. What kind of eye contact is appropriate; is the same eye contact used with males, females, children, older people?
2. Find out what to expect in the country you might visit as far as dealing with persons in an official capacity (customs officers, immigration, policemen, etc.). Are there special titles of address, forms of speech, "bribes"/tips which are appropriate or expected in certain situations?
3. In the U.S., we divide the day into AM and PM. How does the target culture distinguish between morning time and afternoon time? Are there various ways of telling time? How is time usually posted on official schedules?
4. Time and its "efficient" use are important to Americans. We think of Americans as generally prompt and serious about appointment times. Find out what the general attitude towards time, punctuality and waiting is in the target culture. What expressions in the language reflect these attitudes?

UNIT IV: Meeting the Family

1. Find out from an informant what the word "family" signifies for him within his culture. Find out the same information for the word "friend." Are there special words to designate people who are other than friends or family with whom one has a relationship?
2. When seeing someone, whether it be for the first time or not, there is generally more than just a verbal side to greeting and leave-taking.

   Review your list of people to greet and say good-bye to and find out what physical manifestations (handshakes, bows, embracing, kissing) are most appropriate for each person and circumstance.
3. Find out why you would greet or leave the people in no. 2 in a certain manner physically. What might make you change the degree of intimacy with which you approach or touch them? How would an inappropriate greeting or farewell be interpreted?
4. Find out what the usual reactions to different kinds of compliments are in the language you are studying. What should you say when someone compliments you on the way you speak his language? On something you have which they like?

UNIT V: Arriving Home

1. Most languages have an expression similar to the English "Make yourself at home." Investigate the meaning of this expression within the culture of the country you will be visiting. Also, what are the connotations behind the word "guest"?
2. What are the topographical boundaries and limitations of a home in the country to which you are going? What status does "your" room have for others in the family? What status do the other rooms have for you and other family members? Private — public — no man's land — knock before entering? How important are doors in defining public and private space? Are doors to be kept open or closed?
3. As natural as they may seem, the daily "bathroom" needs are often hard to express properly in a foreign language. Find out from an informant what is said relating to your trips to the bathroom, and any other etiquette related to it.

   Find out what the word "bathroom" means. What can you expect to find in it: Tub? Shower? Bidet? Toilet?
4. How loud is it customary to speak in the home? In a public place? What is the direction of conversation? Do several persons speak at the same time, or does only one person talk at the time?

UNIT VI: At the Table

1. Find out the appropriate ways in which you can express your needs at the table. What should you do, for example, if you want more, or you are full? How do you **politely** refuse? How many times do people normally offer? What rituals might you have to follow to leave the table? Should you leave before anyone else does?
2. Continue your investigation of the meaning of "make yourself at home" and "guest" as related to eating and meals. What are the responsibilities of someone who is "making himself at home" and someone who is a "guest"? What should one normally offer to do, and to what extent are refusals or acceptances of services offered to be taken literally?
3. Most non-American cultures have different habits concerning hands and eating. These differences can vary from the ways a knife and fork are held or where the bread is placed, to taboos concerning the right or left hand and where it may be placed. Find out which habits are different but do not necessarily need to be adhered to, and which eating habits you as an American might have which would be a taboo

or offensive to people in the country you are visiting.

4. What do people usually say to one another the first thing in the morning and before going to bed at night in the target culture?

UNIT VII: A Visit to the City

1. Do you know how to express distances, weights, measurements, temperature in the system of the country you will be visiting?
2. Who do you ask for information on a public street? Can you approach a person of either sex, of any age, or should you seek out an officer? What other places can you obtain information about a town you may be visiting and what it offers of interest?
3. How do you hail a bus? A taxi? Do you need small change? What is considered an unreasonably large bill to give? Do you provide a tip? What do you say during these transactions? How do you excuse yourself when you make a mistake?
4. Investigate the meaning of the word "old" in the language you are studying. How old are buildings which are called "old"? What are the attitudes of people in the country you will visit regarding "old" things? And what feelings do the words "new," "modern," conjure up in the minds of your hosts?
5. Similarly, what is an "old" person? Find out when a person is considered as "old," and what attitude people from the culture have towards this person. What role and status do "young" people have? Is age discussed at all? Is it appropriate to ask?
6. To an American the mention of the White House, the Golden Gate Bridge or the Statue of Liberty conjure up more thoughts in his mind than just the image of a house, a bridge or a statue. Find out what well-known places in the host country trigger similar reactions to the people who live there. While investigating try to deepen your knowledge of the history and traditions of the country.

UNIT VIII: At a Cafe/Restaurant/Bar

1. Investigate the range of products and services offered by different shops in the host country. Make a list of the goods or services which may interest you and find out where one would go for these.
2. Sometimes Americans have the reputation of being careless with their expenses, wasteful, or on the other hand, cheap. These impressions are generally based on Americans reacting differently in certain social situations. Find out when you would offer to share something or pay

for a friend, and when you should accept the same.

Investigate the possibilities of offending someone because of different customs concerning picking up a tab, tipping, having a drink with someone, etc. Find out what is normally said on these occasions.

3. How would you ask a person of the opposite sex to go out with you (possibly on a date, if permissible)? Would you ask the person or his/her parents? Under what conditions would you accept a similar invitation? What is said?
4. What is the word for "boyfriend/girlfriend" in the target language and what do they mean in comparison with the U.S. definition? What other terms are used and what are their connotations?
5. What are the ways of calling a waiter or waitress in the host country? Are there certain procedures for ordering and asking for the bill? Is there normally a service charge, "cover" charge, or tax added to the bill?

UNIT IX: A Shopping Trip

1. How do you approach various people for help, information, etc.? How do you gain the attention of a shop keeper, sales person, etc.? How do you fend off aggressive vendors, especially in the streets? What kinds of things should you say?
2. Should you bump into someone, or step on someone's toes, how do you excuse yourself? What kinds of things are appropriate to say?
3. In many countries bargaining over prices is accepted and expected by merchants. Ask an informant to help you with bargaining "techniques" and find out the necessary expressions for these transactions, if bargaining is usual in the country you will visit.
4. Find out the importance of gift-giving in the culture of the country you will visit. **When** is a gift appropriate, and **what** is appropriate in the situation? When is a gift necessary, and when is one not expected? How do you present a gift, or receive one?
5. What do people call birthdays in the target country? Are they celebrated on the birth date, or another day? How are they celebrated? Is there a special greeting to be given to someone on his/her birthday? Is there a special song which is used?

UNIT X: At the Post Office

1. Many post offices abroad have a much wider range of services than

does the American post office. Find out what services you should expect to find available in the post office of the country you plan to visit. Find out the equivalents in the language you are studying for any postal needs you anticipate.

2. In countries where the telephone is a luxury, letter-writing has a much more important role than in the U.S. Find out when a letter is necessary, desirable, or unnecessary in the country you plan to visit. Learn a standard form for writing letters.
3. Find out how to use the telephone in your host country. Do you need a special coin to operate phones on the street? What are appropriate ways of answering a telephone or initiating a conversation? How do you close a conversation?
4. Someone you meet abroad may tell you to "stop by and visit sometime." Investigate the meaning of this and similarly imprecise invitations.
5. All cultures have systems for interrupting others — either through language, gestures, eye contacts, etc. Supposing you are in a hurry, how can you appropriately interrupt someone in the target culture. Does the system vary in accordance with sex, age, degree of relationship, etc.?
6. Do you know the population of your home town, state and country and can you express these linguistically to your hosts in a way that they can understand you? How do your hosts pronounce the same names? What about other internationally known names, such as movie actors, statesmen, persons in sports, etc.?

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*Refer to the earlier chapter "Focus on Process: An Examination of the Learning and Teaching of Communicative Competence" by the same author for a fuller description of the Process Approach.

CULTURAL ORIENTATION IN THE ENGLISH AS A SECOND LANGUAGE CLASSROOM

by Janet Gaston, TEACHER OF ENGLISH AS A SECOND LANGUAGE

In our ESL program there is a strong emphasis placed on the learning of language within the context of culture. We see language as an expression of the way in which a particular group of people think and act and believe; therefore, learning about a culture increases one's understanding and ability to use the language of that culture. We attempt to help our students develop ways of learning about the culture while they are also in the process of learning the language.

The three exercises given below are eamples of activities developed for cross-cultural orientation use in multi-national, ESL classes. Because of the fact that our international students are already living and studying in a culture different from their own, the focus of our work is less on preparation for entering a new situation and more on adaptation to their present living/studying environment.

OBSERVATION

PURPOSE:
- to establish the difference between observation and judgment
- to begin to realize that what we observe is affected by what our past experiences have been (e.g., our own culture, family, education, interests)
- to realize that generalizations can be both "dangerous," unfair and limiting (e.g., "All Americans are rich.")

PROCEDURE:
1. Have students make a list of 4-6 observations they have made about their living/studying environment (about food, dress, nonverbal behavior, etc.). It might be helpful to give a few examples of what you mean.
2. Write the observations on a blackboard or some place where everyone can see them.
3. In the group, determine the difference between observation and judgment.
4. Then returning to the observations the students have made, determine which are observations and which are judgments. Some will be very hard to determine. Do not spend a lot of time trying to put statements in one category or the other. Rather try understanding why some of the statements might

be considered judgments. Try changing some of the obvious judgments statements to observation statements.

5. Follow with a discussion of such questions as
   —What influences the things we observe? (e.g., interests, emotions, past experience)
   —Why is the skill of observation important to have?
   —How can this skill be improved?

STEREOTYPES

PURPOSE:
- to look at stereotypes individuals hold
- to begin to understand how and why they are formed
- to realize that they are often invalid and lead to misunderstanding and blocks in communication

PROCEDURE:
1. Ask each person to write down the first 3-5 things he/she thinks of when each country represented in the class is mentioned.
2. Write these up on the board or collect them and type them up for use in class the next day.
3. Give students time to read all of them.
4. Ask people to respond to what was written about their countries.
5. Follow with a discussion of such questions as
   —Why did you write the things you did?
   —Where have your ideas about different countries come from?
   —Have your stereotypes of people from different countries changed/been reinforced since you have been here? Why?

PROCEDURE:
1. Have students list 3-6 stereotypes or preconceived ideas they had about the United States before they came here.
2. Put them up on the board and look for similarities. Ask for observations related to the list.
3. Ask students where their ideas have come from. Also ask if their ideas have changed since they have been in the country. Why?
4. Possibly the next day, ask a group of 3-4 Americans to come into the class and respond to these perceptions that others have of them.

GLOBAL SENSITIVITY: AN EXPLORATION OF CLASSROOM TACTICS

by Joseph D. Ben-Dak, COMPTON PROFESSOR OF PEACE STUDIES

A. INTRODUCTION

In the teaching of global issues there are always several challenges to the sensitive teacher. One of these is to elicit the type of analytical skills that a student can utilize on his/her own in assessing and comprehending world complexities without the customary dependency on teachers and experts. Another one of these challenges is to elicit in the student - and primarily by the student - a combination of compassion and empathy, i.e., an affective attitude as well as expansion of awareness, i.e., a cognitive approach—both related directly to involvement with other cultures. In many circles (university and college teachers, high school educators, etc.) one finds, often, an attitude - more implicit than explicit - that these two challenges cannot (nor should) be wed; i.e., there is a need to find separate rooms, so to speak, for the intellectual-analytical and experiential-cross cultural aspects of international relations.

It is the thesis of this chapter (as well as several others in this collection) that the challenges mentioned need, probably must, be realized in the same educational vehicles. If we want our product to be a wholesome combination useful-for-life-after-school, the best strategy would be to create and improve tactics that are based on this very combination.

In this chapter we will introduce, in some detail, two appropriate tactics and describe a general orientation to developing some more. The description of the tactics is broken into "steps"; that is, meaningful division of labor determined by both time and functional objectives. Illustrations are taken from experiencing these approaches in the School for International Training, hereafter referred to as SIT.

B. THE "TRIAL" PROCEDURE

The procedure of trial can elicit immense potential for our purposes. The search for truth implied by the legal process and roles and particularly the structural "insistence" that both pro and con arguments be explored affords a unique theatre for an impartial exploration, and fuller sensitivity of a global issue. We developed the following tactics:

Step 1. Students are engaged in assessing problem and solutions of issues of concern, and articulating each issue in short, descriptive paragraphs. Care is taken, then, to depict in each international problem whether or not the problem would be phrased identically or differently by the people directly involved. Rephrasing is followed so that the formulations will, indeed, represent the different national or cultural views. Thus, an SIT class dealt, during November 1976, with the issue of reconstruction aid to Vietnam. The result of this discussion was several statements about diagnosis and prognosis of aid to Vietnam including the perspectives of H. Kissinger, the Vietnam People's Republic, Japan, USSR and China.

Step 2. Students choose those issues that mean most to them in terms of (a) wide discrepancy between parties' opinion and (b) weight they carry internationally. This process leads to prioritizing of issues, and its natural product is an issue to be explored by means of the trial. The top issue is then rephrased, or several top issues combined, so that it (or they) would yield a meaningful trial verdict. For example, in the case of one singular top issue, the Arab-Israeli conflict, the question arrived at was this: "Should an economic confederation of states involving Israel, Jordan, Syria and Lebanon be supported as a promising avenue to a Middle East peace?" By including all countries in which the majority of Palestinians live, their points of view can be aired comprehensively in the trial. A crystallized blueprint for a constructive solution can be tested "in court" for economic and administrative feasibility, conflicting parties' basic predispositions, the range and flexibility of its conceptualization, etc. The challenge could be, for the defense, to come up with a version that, while now appealing primarily to some Israeli and foreign parties, can also be attractive to more indigenous parties. Another example included the reformation of several top issues into one: "Should the United Nations be denied funds until it becomes more responsive to its charter?" In this case, the formulation regrouped such issues as "The Disunification and Inefficiency of International Assistance"; "The Propensity For War in the Third World"; "Nuclear Dangers"; "Lack of Truly Effective International Education", and "Should The U.S. and E.E.C. continue to support the United Nations?"

Step 3. The class appoints a judge (usually a teacher or a school administrator), and appoints or recruits a jury (6-12 members usually of a higher class or graduates). Then, each member of the class assumes one of four roles: member of the **prosecution team** or **offense team** (usually not more than four in each team) or **witnesses** to be called for the prosecution or the defense. From this point on, for the next period and during the trial, each of the class members operates as if the person would have been involved in actual court proceedings, complete, for example, with presumed loyalties to "their" side of the arguments. We usually found it best to assign (by class action) witnesses to the position most unacceptable to them, but to allow members of the arguing teams to take their preferred position.

Step 4. The class is engaged in the collection and processing of evidence, preparation of argumentation and briefing and debriefing of witnesses. An important corollary of this step is that each team is to survey all pertinent foreign nationals and other resource persons that live in the neighborhood and/or within a two hours' driving distance. This survey is done so that the class will have the benefit of witnesses that **have been living** in the problem geographical area, or at least tap their live experience and insights through an interview. Thus, classes have learned to look anew at the community in which they have been pursuing their education. For example, they found that within the radius of 50 miles of the School for International Training in Brattleboro, Vermont, there were (a) several Vietnamese refugee families, (b) several Peace Corps volunteers who had served in Southeast Asia, (c) several people who had visited or stayed in Vietnam in different periods and in the service of differently inclined organizations such as American Friends Service Committee, U.S. Air Force, U.S. Agency for International Development, and (d) numerous Asian students from Southeast Asia. As the students pursue this search through tapping newspaper editors, community "opinion leaders", librarians, and anyone known already to be among those mentioned in these four categories, almost each of these people unfolded the availability of more persons who have been to, or are representatives of, the foreign culture. The community appears, then, to be a richer place to live in. The people who help the students' learning pose to them not onlv resources and potential to grow in knowledge, they pose to students the challenge to respond, to not let the relationship become exploitative or (sometimes) to uncover and help fight, on a continuous basis, the loneliness of the recently transplanted. The phenomena of many surprisingly "unnoticed" foreigners who live within our midst is not uniquely Brattleborian.

Step 5. The trial itself is the next activity. Culminating a process of preparation, this one full day may prove to be both mentally and physically even more demanding. The need to unfold all that can document a case, to convince an impartial "jury" and an audience and to "milk" any insights classmates may have, can be a true and valid struggle with the truth. Several graduates of the World Issues Program of 1977 will never forget the deep emotions of one of their trial witnesses, a graduate student from Kenya. He defended the

United Nations as if it was **in fact** on a trial, and its dissolution possible. He brought up heretofore unknown aspects of his society, personal narratives of instability in his African region, vivid views his countrypersons would have of the U.N. and of U.N. emergency forces. The term "cross-cultural contact" meant more for all at that point. The coming and going of witnesses, some role players (e.g. "Henry Kissinger", based on studying of events in which he had been involved) and some **real** eyewitnesses, creates a unique exchange atmosphere in which attentive cross-cultural learning can take place. Reinforcement of correct assessment-in-learning occurs when data is brought up, especially if several witnesses bring up the same message and the "different culture" input concurs. However, contrary inputs from the trial scene may fight stereotypes, especially as probing and investigative minds would make sure such stereotypes are highlighted.

Step 6. The jury yields a decision and explicates, in detail, their reasoning for the verdict. The judge may instruct the jury prior to their 5-10 minute temporary exit (to prepare the verdict and collective basis for more elaboration) to pay attention to some aspects that have not been fully covered by the early proceedings. Jury deliberations are conducted - with the exception of the previously mentioned brief detachment - in full view and listening of the audience (and particularly the two teams and witnesses). After the jury, collectively and each person individually, in turn, review their reactions, the floor is opened up—for whatever energy is left. Several of these sub-steps i.e., the judge's instructions, the deliberations, the post-deliberations, may be proper stages for the reintroduction of cross-cultural assessment. Did the teams take into consideration differences in societal environment? Were religious factors considered early? Did testimonies that brought up culturally unique factors figure in the outcome of the trial? Which testimonies erred in missing on the awareness of difference? In several trials, audiences were invited from outside the school and these elaborations were even more necessary. It appeared that the outside audience made those who were aware of the culturally-insensitive "errors" become quite eager to share this insight. This step - as well as the next one - offers the teacher the option of raising the questions of cultural reorientation by means of "stooges" (e.g., the judge) or of personally putting them before the teams, the witnesses, the jury, or the audience.

Step 7. The class members review the trial and the problem it relates to. The reveiw can be done, first, in the form of a formative evaluation, i.e., answering the question: "How could we have done a more comprehensive, more cross-culturally sensible and sensitive job?" Secondly, the discussion may focus on the original set of issues and assess similarities and dissimilarities within and between these issues. Again, cross-cultural concerns and perspectives are likely candidates for a yardstick by which the class can group or categorize issues—especially since some of these very perspectives must have been addressed earlier in any of the steps 1 to 7.

C. THE "VISUAL CUES" PROCEDURE

The procedure of administering a visual projective technique, as an educational tactic, is not an established classroom practice.

The use of projective techniques has been, in the past, largely restricted to clinical psychology and to a lesser degree anthropology to measure personality traits comparatively. Melikian used it, for example, to study authoritarian orientations in Arab students and Guetzkow has used it to measure group process variables. It has rarely been used to measure orientations of values and actions towards such abstract concepts as peace and peace action as we propose to do. The literature on picture cue tests indicates that it is both a flexible and efficient research tool if sufficient care is taken in the administration and analysis of the data produced by the test. It has effectively been used cross-culturally many times and projective techniques of different kinds have been recommended in several of the State of The Art surveys by such professional groups as the International Association for the Evaluation of Education.

For purposes of global education, projective tests are a most valuable source of generating unobtrusive insight into another culture. While there are several logical ways by which this insight can be generated, we would like to focus on one simple tactic. By knowing how one responds to a given visual cue, and by observing how another person, of a different culture, responds to the very same cue, two sets of responses are available for comparison and for learning. If the learner is also the administrator of the quiz, and particularly if the administration of the quiz includes the development and selection of visual cues, devising criteria for their selection and the analysis (of the compared responses to a group of cues) — the learner has immense potency to struggle individually with dimensions that actually may become most meaningful for him or her. Thus, in essence, once a dimension is decided on, a fitting visual cue may be selected from almost anything visual. What has always been a boost for the efficiency and effectiveness of projective techniques in attitudinal research is their capacity to draw authentic, real responses without putting the respondents under the pressure of direct questioning. It is much easier for most people in most cultures to respond, in fact, with their own personal story about what a stranger, a person unknown-to-them feels and desires. This is true if the photograph or drawn cue is an otherwise meaningful replication of some relevant life or symbolic situation. There are, of course, exceptions to this idea. For example, the very fact that in some cultures several aspects of picture dimensions and colors generate a very different, culturally-bound perception is, in itself, an important cross-cultural sensitivity to learn.

Several choices exist in each step-by-step application of projective techniques to our concerns. These choices involve minimally: (a) goals and objectives, (b) series of cues to be selected, (c) respondents in terms of culture, location, age, sex, education, etc., (d) analysis and reflection strategies. We will attempt here to illustrate rather than survey the waterfront.

Step 1. Several choices need to be addressed and decisions need to be made on the general direction of the experiment and the specific objectives underlying it. We usually have faced, at least, these possibilities:

(A) To get a general insight of how global issues figure in the consciousness of American and/or other nationals, groups or individuals.

(B) To get an insight into how specific international events or trends figure in the consciousness of Americans and/or other nationals.

(C) To get an insight into similarities and/or dissimilarities in the consciousness of different peoples and cultures.

(D) To develop thinking on a universal or universals in value-based education that would (1) capitalize on what could be agreed on explicity or implicity between and among cultures, and (2) reinforce and otherwise contribute to communication cross-culturally.

(E) To utilize cues developed in different cultural settings in the process of understanding their realities and their concerns.

(F) To get an extra world insight in an exposure to the fact and process of different cultures' perceptions to American made visual cues and/or American values and symbols.

Several of these six possible targets can be combined. One of the projects, currently on-going at the School for international Training, combines in its very logic this idea. Because its orientation is so close to the thrust of this chapter, we will demonstrate its making in some detail.

The project, labelled "Peace Producing Picture Cues" *(PPPC)*, is geared toward the following objectives:

1. To explore peace concepts and cognate subjects of international understanding and constructive, peace-oriented change through the use of a series of visuals so that a clear picture of what students think about these subjects is produced.
2. To test the extent of agreement and semiagreement (to be defined) on peace values between students living in different cultures.
3. To explore the extent to which visual images can be used to motivate action-oriented thinking and discussion about the above mentioned topics. It is hoped that the pictures will be useful in values clarification, re-

definition, innovation and/or commitment to "action for peace" in several non-homogeneous or cognate cultures.

4. To reflect and produce on the basis of the experimentation involved in objectives 2 and 3, ways and means to modify group discussion and techniques so that universal values can become equally meaningful to students in several non-homogeneous or cognate cultures.

It should be made clear here that students need be aware of the ambiguous connotations attributed to the word "peace". Suffice it to say we approach its meaning as a dynamic process rather than a conclusive solution to human co-existence on planet earth. The picture content criteria below of the 10 different levels of peace thinking the PPPC project operates with should elucidate this.

Step 2. Extra care and systematic attention needs to be invested in developing criteria for the selection of the visual cues. Essentially, the class must come up with definitions, and particularly **operational** definitions, as to what are the foci for the visual cues. This process of coming to grips with exactly what criteria mean culminates in that individuals can, then, be free to select visual cues for the class. This process is an essential prerequisite to the decision making on the nature of contents within the series of visual cues. Clearly, this is also the phase wherein the class may have to address the question of cultural relativity. Those projects which are geared towards understanding of the different cultures, first may involve careful scrutiny of topics and phenomena that make the **other** culture. Ideally, students should pursue in this step primarily non-visual materials such as legends or stories. Anthropological Reports and secondary studies may be utilized, of course, but being already "processed", these ought to be considered as less preferred for this phase in cross-cultural learning. Texts that involve primary material but also visual cues should, ideally, be left all together for the conclusive phases of the project (e.g., Geoffrey Parrinder, AFRICAN MYTHOLOGY, London: Hamlyn 1967). These suggestions are made so that learning to imagine and conceptualize visual images related to the other culture may be incremental and, as much as possible, naturally evolved within each person.

Projects that approach the visual cues primarily as means to convey or assess universal valves, may similarly benefit from lack of exposure to any culturally relevant visual cues at this phase. The emphasis needs, then, to be on a careful verbalization of the idea, making sure that it does contain as few culture-specific items as possible.

Peace concepts definitions; guide to the PPPC project that approximates this second type of project:

1. **POSITIVE PEACE** - a social order such that sharing of sentiments and cooperation are maximized between all people.

2. **NEGATIVE PEACE** - a social order which excludes or minimizes the use of violence as a means of settling disputes between people.
3. **STRUCTURAL VIOLENCE** - a social order which by its legal or socio-economic structure denies people the ability or right to fulfill their human potential.
4. **PERSONAL VIOLENCE** - physical aggression performed by a human being or a collectivity against one person, or a collectivity that denies the full physical potency of the other or others.
5. **CONTAINED NATIONALISM** - a national spirit which is characterized by knowledge of and pride in national history and national development but is not expansive or imperialistic.
6. **INTERNATIONAL CONFLICT** - acts of aggression by nations against others.
7. **FEAR** - insecurity vis-a-vis a person's or people's basic needs (food, shelter and livelihood). The focus may be on threats to these needs which are uncontrollable phenomena, such as natural catastrophes—earthquakes, floods, etc...
8. **FREEDOM FROM FEAR** - security vis-a-vis the basic needs of a person or people, characterized by the ability to predict and cope with the unexpected.
9. **EXPLOITATION** - the exchange of goods and services, values and knowledge between people on less than equitable terms.
10. **HARMONIOUS COOPERATION** - a process characterized by equality and sharing of values and knowledge, goods and services. A synonym is interdependence.

Step 3. Visual cues may be selected now. The selection of cues may mean, first of all, making decisions on the type of visuals desired. This choice may include the following pools, but need not be limited to these:

(A) **Color cards,** especially developed for purposes of "deep" psychological testing. Such tests are usually professionally utilized by students of personal conscious and unconscious characteristics and motivation. These cards do, however, provide a starting point to analyze differences and similarities in cross-cultural comparisons. A major advantage is that it can be administered with great ease, can be processed quickly, and is remarkably standardized for Western cultures. (For example, consider Max Luscher, **The Luscher Color Test,** Random House, 1969.)

(B) Ready made, unstandardized **illustrations and photographs** including numerous categories of pictures. Cross cultural studies involving American and European sources can especially benefit from the availability of such visual cues. (See for selected sources, M. and M. Evans and A. Nelki, **The Picture Researcher's Handbook**, Scribner's Sons, 1974.)

(C) Ready made, **Standardized thematic apperception tests.** These picture cards can be converted for uses such as those mentioned above and selections made of several published sets. As these cards can be selected from several independent, available batteries, students can utilize those cards which "ask the questions" and can benefit from published sets of card-by-card norms. Thus, at least knowing what is a response pattern to these questions **in the Western cultures** presents less of a burden for a challenger and students can proceed to the survey of foreign cultures. It is suggested, however, that in view of possible differences in applications, students would test such cues also in their own community.

Since a projective test is no better than its norms, responses generated from older populations would be of much use in determining the meanings of responses from a younger population. Accordingly, students in the PPPC study considered either the use of cards that were especially designed for use with younger people (such as the Children's Apperception Test, designed by Leopold Bellack) or the Michigan Picture Test for which there are published sets of card-by-card norms. The best strategy would be to choose, from such batteries, those cards which "ask the questions" students are most interested in; and to use the published norms as a guide to the inner meaning of the responses given by their subjects.

(D) **Other cross-cultural research techniques.** This long list may include many instruments that would normally serve research, testing and personality assessment. It would be an ethnocentric list (usually coming out of U.S. or British universities), and would usually be less appropriate for our purposes than its immediate-related-forerunners. (See R.W. Brislin, W.J. Lonner and R. Thorndike, **CROSS-CULTURAL RESEARCH METHODS**, Wiley 1973.) Teachers may have some use for knowing such techniques primarily as a supplement or just in case a very specific learning question does have an optimal technique "hidden away" in this pool of cues.

When the development of PPPC project reached the point of Step 3 and visual cues needed to be selected, it quickly became a close tie between students preferring the second and third types, described above. Students proceeded, however, to select unstandardized photographs, making special efforts to pick up material from as diversified cultures as possible. The following list demonstrates also the next obvious decision: choosing the visual cues themselves. The specific picture contents criteria are recorded in this list. Criteria that were, in fact, pertinent in at least one contents area where most cultures (or all) surveyed (including 11 different countries in Asia and Africa) have a specimen, are denoted with an asterisk.

1. POSITIVE PEACE
   a. cooperation between ethnic and national groups.
   *b. cooperation between man and nature: a rhapsodic scene.
   c. children (students) of different nationalities examine enthusiastically a peace symbol (e.g., a dove)
2. NEGATIVE PEACE
   a. enforced peace-picture of a guarded border
   b. a trial proceeding denoting order, acceptance, process.
   *c. a picture of a peaceful demonstration of dissent against attentive, clearly concerned 'establishment'.
3. STRUCTURAL VIOLENCE
   a. discrimination against a visibly different minority
   *b. a ghetto scene (country specific) illustrating legal separation of community from society
   c. leadership made up of homogeneous-appearing males, facing followers of multiple ethnicity; resentment present.
4. PERSONAL VIOLENCE
   *a. a picture of a fist fight
   b. a picture of corporal punishment (school or home)
   c. a picture of a riot

5. CONTAINED NATIONALISM
    a. patriotic parades with flags and national symbols
    b. people in native dress celebrating a national holiday
    *c. Olympics sports
6. INTERNATIONAL CONFLICT
    *a. war scenes (military action on land)
    b. war scenes (military action on the sea)
    c. military cargoes move out of a harbor (on a boat)
7. FEAR
    *a. facial expressions
    b. natural catastrophe: people during an earthquake
    c. a mushroom cloud viewed by people
8. FREEDOM FROM FEAR
    *a. facial expressions of containment, security and self-control
    b. material abundance (rural or industrial/urban) involving a family
    c. control over basic needs: medical clinic inoculating against disease
9. EXPLOITATION
    a. environmental: apparent near-complete utilization of a mine
    b. economic (sweat shop): involving an obvious boss and hard working employees
    *c. an exchange: two people involved in an obviously unfair transaction
10. HARMONIOUS COOPERATION
    a. international scenes: people of different races and nationalities interacting cooperatively—a U.N. picture.
    *b. people building a house, each contributing to the whole complex structure.
    c. students teach teacher initiating positive response

Step 4. Students interview each other and pre-test visual cues, by generation of interviews and resultant comparisons in any immediately available cross-cultural setting. This process may be repeated. The objective of this step is to screen as many visual cues as possible so that the most appropriate pictures will be selected. The comparison between visual cues required is more intuitive and need not be geared to standardization. Pictures are to be accepted or rejected in terms of their reliability and validity, at face value. In the case of PPPC, preliminary testing of the pictures was pursued both on the SIT campus with foreign students studying English here and in a Vermont public school.

An example follows. This is a section of an interview response to a picture depicting a boy tying another boy to a fence in front of a monument ("personal violence"). This example involved two respondents, Latif (from Algeria) and Mahmud (from Saudi Arabia). Normally, of course, there should be one-to-one relations in such interviewing.

ADMINISTRATOR: Look at this picture and tell me what you see.

MAHMUD (Saudi): I think he is helping the other boy get untied (turns to Latif).

ADMINISTRATOR: Don't ask him. What else do you think happened, in the past?

MAHMUD: I think they were playing a game and he got tied up and now he is trying to help him get rid of it. There were rules to the game. I think the idea was to see if this kid who is tied could get away himself or not.

ADMINISTRATOR: O.K., All right.

LATIF (Algerian): They look like they are poor.

ADMINISTRATOR: They are poor?

LATIF: Yes, by the way they are dressed and the place—in the ruins. The one is helping him and they are playing a game. I think they don't have anything to do. They don't go to school. They are bored; maybe on vacation. This game is not so much for the little kids because it's more violent. He gets in jail. They are happy to play the game.

ADMINISTRATOR: Before, you said that they don't have anything to do. Why do you think this is?

LATIF: It isn't that they don't have anything to do—to go to school. Maybe they don't go to school today. So they don't have anything to do. So they play this game. This kind of game shows more violence than - especially for the little kids - they would see in a movie. That's it.

The decision in this case was to reject the picture. It was not sufficiently clear that personal violence indeed figured as a pivotal aspect of the cue. The responses suggest that Latif and Mahmud may have heard about the experiment's objectives and as such the instrument would render only little value.

Step 5. Standardization may follow by choosing those visual cues that would most directly serve the objectives of this experiment. For example if the idea is to generate responses to a particular event, students must be able to show that the event received its best visual representation and that that representation does indeed mean the same - or nearly the same - to all possible respondents. If the idea, on the other hand, is to choose visual cues that are significant or typical of a given culture, then extra care must be utilized to pick one which not only looks like a typical or significant cue, but is - according to some independent criteria.

Step 6. The test can be administered in each of the prescribed cultures with or without additional interviews. For example, consider current stages of the PPPC project:

> The pictures will be administered in the form of a TAT test. The children will be shown the pictures one at a time and asked to tell a story about the picture. They will be encouraged to use their imagination. The stories will be analysed against a series of scales designed to isolate and measure the child's world view, time frame orientation, and conflict management orientation. The pictures will then be used a second time in a group discussion format where it is hoped that these peace concepts can be explored and the children can begin to see their active involvement with these concepts as important in their lives.
>
> An interview and observation guide has been designed so that the data produced by the TAT test can be seen in the context of a rich amount of background information about the school and the educational system in

each country. In the recent past, more and more studies have been done of children's international orientations and the development of civic attitudes in young children. This body of information has been referred to and has helped to form our ideas about designing this project.

Both UNESCO and the Gandhi Peace Foundation have tentatively committed themselves to assisting The Experiment in the carrying out of this project. The targeted countries are Japan, Thailand and India; Turkey, Korea and Israel.

Step 7. The tests' results are analyzed and essential answers and tabulations developed to answer questions posed during Step 1.

Step 8. Review the material similarly to the above mentioned Step 7 in our description of the "trial" tactics. The use of secondary analysis of cultures, e.g., anthropological studies or comparative religion is now encouraged. Hopefully, students have, by now, generated enough **on their own** that they may use others' input in a truly comparative study, based on different but potentially equal types of cross-cultural expertise.

D. CONCLUSIONS AND SUGGESTIONS FOR FURTHER EXPERIMENTATION

The "trial" procedure and the "visual cues" procedure present student and teacher with a unique "laboratory" in human reactions. Students create instruments **on their own** by which they study international issues and cross-cultural concerns, and collect data step-by-step. It is feasible for the teacher to explain the strategy right at the outset and proceed with a marginal role or as an equal among those who generate the new learning. The product-oriented strategy involved in both the trial verdict (and its comprehension) and in the compared responses to the visual cues (and their meaning) mean that cross-cultural learning can proceed without allowing for dependencies to occur. The tactics are flexible; for example, visual cues procedure may be completed in the local community without testing its premise abroad. This is, in fact, the asset of such methods: they may be utilized to involve and learn from the foreign cultures that are "settled" in our midst. These "foreigners" may be the forgotten resource and participant in the age of interdependence.

More approaches can be developed for the teaching of global sensitivity and expanding the arsenal of classroom tactics. Several suggestions may include the following:

(1) **THE CHILDREN'S TEXTS APPROACH**. Take a story that has an integrated theory about mankind, such as Kenneth Grahame's **THE WIND IN THE WILLOWS** (Scribner's Sons, 1908). Suggest the reading to a group of American and foreign students. Suggest further, to orient their thinking about national leaders and a comparison - if any - of personalities such as Mr. Badger or Mr. Toad. After individual reading and reflection is done, get the group together and explore the commonalities and dis-

similarities. (See also F.C. Crews, **THE POOH PERPLEX,** Dutton, 1965)

(2) **THE TELEVISION NEWS CLUB.** Have a class watch the national and international television news. Review critically together all foreign news items. Ask questions such as these: Did the truth come out? Did the reporter exercise selection procedures that did injustice to anybody? Was the local or indigenous point of view aired? What evidence does one have from the background to news items to suggest possible corrections to the given interpretation? What was missing in the report? (See also T. Green, **THE UNIVERSAL EYE,** Stein, 1972)

(3) Have a class play a competitive American **game** such as "**Diplomacy**". Invite foreign nationals to play togehter with the class. When over, game activities are analyzed. Make sure that each individual also relates how he played, what was he thinking during the game.

Insight from personal contact may be the best resource in and for training for cross-cultural sensitivity. It may be most easily developed abroad, but can be effectively developed in the local classroom as well.

THE MOCKING BIRD

by Theodore Gochenour, VICE PRESIDENT OF INTERNATIONAL PROGRAMS

This is a short exercise which can be used for almost any number of people at one time. It is useful as an "ice breaker," though its point goes beyond that to one of raising the issue of "cultural distance," demonstrating (particularly for North Americans) that the physical/emotional reality of relating to another person at an unfamiliar, close distance may be harder to accept than the concept itself.

I. SETTING UP THE EXERCISE

MATERIALS Something to eat, preferably unfamiliar to the participants, or at least not usual. Two different things to eat are needed, each sufficient for half of those taking part in the exercise. Since one virtue of the exercise is its brevity, it is best if food items be something which can be easily and quickly passed out to the participants, and able to be held in the hand without undue mess.

SEQUENCE OF THE EXERCISE Ask the participants to form two lines, each person standing back-to-back with another person in the other line. This enables those conducting the exercise to pass out two kinds of food easily by passing down the two rows and handing out the food to each person - one row receiving one food item, the second row receiving the other item.

When the food has been passed out and each person is holding his/her item, then instruct the two rows to turn so that each person is now facing the person who was originally in a back-to-back position. The group is instructed to stand toe-to-toe, and eat the food passed out and discuss it with each person's partner.

Allow two or three minutes for conversation, perhaps up to five minutes if desired. Then announce that the exercise is over.

Note: This exercise can also be done non-verbally, by having each partner, while standing toe-to-toe, communicate about what each is eating without speaking.

II. DISCUSSION

Given the introductory nature of the exercise, an extended discussion may not be desired.

Participants should be asked what reactions they felt during the exercise - whether they found it easy to maintain the toe-to-toe stance, or tended to step back. The person conducting the exercise should have made an effort to observe the various behaviors occurring as the exercise took place. Most likely, he/she will have noted several patterns of physical reaction to the close distance: tendency to twist to one side, or lean back, an awkwardness with hands, etc. These observations should be shared with the group, as the discussions develop.

If there are both men and women in the group, some pairs doing the exercise will be men-men, some women-women and some mixed. These variations should provide some useful points of observation and discussion.

In concluding the discussion, the point should be emphasized that our concept of "cultural distance" is something which we can "understand" on one level, but may not be able to physically and emotionally deal with quite as readily. This awareness should be extended to other aspects of cultural interaction.

THE OSTRICH

by Claude Pepin, PLANNING COORDINATOR

Here's an idea for preparing individuals about to enter a cross-cultural experience, one that looks at those first few moments in an unfamiliar setting. Many of us know the feeling: sitting in a train station with new sensations pouring in - language, architecture, smells, music, dress - some exciting, some foreboding and most unfamiliar. First thoughts and feelings turn to personal needs; where will I sleep tonight? I'm hungry! Where's the W.C.? How do I get from here to wherever? In those first few moments, these random, albeit important, needs often hinder our ability to see clearly and enjoy our new surroundings. The following exercise helps individuals become more aware of the importance of non-verbal behavior and may help them profit further from initial contact with a new culture.

Clear the furniture from a room and blindfold a group of 10 to 15 people; whisper a separate number in each person's ear. Instruct the group to line up in ascending numerical order without speaking. There is no time limit, but the group should indicate nonverbally when the task has been completed.

Our purpose is to have participants experience the feeling of having an immediate need to communicate something they consider of extreme importance. The blindfold and non-verbal limitation represent communication barriers such as language; the number stands for food, lodging and other needs. The blindfolding symbolizes those elements to which we are blind in new experiences. Participants in this exercise are bound to sense frustration and impatience, as is the case when we encounter communication barriers. But the task can only be completed if participants accept barriers and learn to deal with this novel situation. Similarly, in the train station we would hope to accustom ourselves to new sights, smells and sounds, accept a new pace of action, learn some new words, greet people as is their custom - in short, "tune in" to the new cultural and linguistic surroundings, rather than desperately and immediately attempting to get someone to listen to our needs for food, lodging, directions. Getting a feeling for the new environment is a first step towards understanding it.

During the discussion, participants can share their thoughts about the experience itself ("What was it like to be blind-folded? To have to communicate without saying words?") and analyze their reactions ("What was difficult? How did you deal with it? What did you enjoy? Have you ever had similar sensations in other situations?"). It is important to link the blindfold/non-verbal experience to the cross-cultural experience they are about to enter. The discussion should center on what participants have learned from the experience and how they might apply this learning to their first few moments in a new situation.

THE DROP-OFF

description by Donald Batchelder, DIRECTOR OF CROSS-CULTURAL STUDIES

The Experiment began using the drop-off as an orientation and training technique in 1962, as part of a community investigation process. We were interested at the time in helping a group to field test theoretical concepts related to the ways in which communities begin, organize themselves and develop. Teams were sent to several Vermont towns to try to track down 24 separate and interrelated elements of community, which had been laid out for them in a training course developed by Desmond M. Connor.[1]

We learned that a group can discover sources of information and assemble an impressive amount of data in a short time, if prepared beforehand with a systematic inquiry approach and a theoretical framework. Beyond this, it became apparent that the participants began to learn important things about their own learning process through this field experience. The fact that many of them had to overcome an initial reluctance to approach strangers, even though they were citizens of the same country and spoke the same language, gave us a clue to other possible applications of the process. Subsequent usage and variations upon it confirmed that participants found themselves experiencing many of the same feelings and personal reactions which they would later encounter overseas in the cross-cultural situation in the host country. Intentional use of the drop-off as an orientation exercise for the purpose of developing self-confidence as well as field inquiry skills became a common practice in many different programs at The Experiment. It has been used mainly with American students and groups, here in the United States, in English, but also overseas in the language of the host country. It has also been employed by students and teachers from other countries as an introduction to community life in the United States, and by mixed teams composed of foreign students and Americans.

The Experiment does not claim to have invented the process, but we have done considerable work with it in the past 15 years, adapting it to the educational needs or training needs of specific groups and courses, refining it and improving it as we became more familiar with the learning potential of this community-based orientation device. We regard the following elements as essential to the process:

1. **PREPARATION FOR THE ASSIGNMENT.** A thorough briefing prior to the drop-off, giving the students a rationale for the process, and giving them a structural framework with which to work in the field. This is usually done through a chalkboard exercise in which the participants are asked to construct the development of a whole town from the earliest beginnings to the present. This is followed by a discussion.
2. **ACTUAL DROP-OFF EXPERIENCE.** Length of time may range from a half day to two days, and in extended training programs we have dropped off trainees for as long as two weeks, during which time they were supposed to study the town, find a place to live and find a worthwhile job. The time depends on the nature of the program, the time available and the results you are seeking. Participants are sent singly or in teams of three or four people.
3. **RETURN TO ORIENTATION SITE.** Immediate anecdotal feedback is planned for the same day in all drop-off exercises to gain a quick overview of the exposure, and to get some of the stories out of the way so that a more detailed analysis can be held in a subsequent session. Group discussion and individual discussion with staff.
4. **DETAILED ANALYSIS.** The half day drop-off groups are usually scheduled in such a way as to allow for a detailed analysis session the same afternoon or evening. For two day groups, the detailed session is usually held the following day. In either case, this is done in the form of a large discussion group at first, 15-20 people, and then broken down into smaller, more manageable groups for the last half of the session. The purpose of the session is to share perspectives and insights into the information gathering process, the personal process and the elements of community.
5. **WRITING OF INDIVIDUAL REPORTS.** Each participant is asked to write a report covering two major areas: (1) Facts, details and information about the community studied, and (2) the personal learning process and the skills developed.

For short-term orientation programs, when time is limited, we select a few small and medium-sized towns within a 20-30 mile radius, and devote one-half day to the drop-off process. A one hour briefing session is provided by means of a chalkboard exercise, which is explained at the end of this article. Teams of students are dropped off in several towns and sometimes in a distinct district or neighborhood or a larger community. They are picked up 3-4 hours later, and the evaluation and feedback process begins. We do not require written papers in short programs.

In language training situations overseas, we link the drop-off with language acquisition assignments. For example, The Experiment uses an orientation site each summer in Mexico, and language class groups are dropped off in different towns three times per week for a half day each, with specific language tasks to be performed in the course of the community investigation.

In longer programs, when time allows, as in the case of The Experiment's undergraduate program, World Issues, the Cross-Cultural Studies course begins with a two-day drop-off in which students not only study the community, but must find a place to stay, and are expected to write detailed papers in addition to participating in a thorough feedback discussion with staff, faculty and the entire class. The students are given a variety of options to pursue in writing their papers, but two elements are required: (a) information and details about the town, and how they were derived, and (b) a description of the personal learning and investigation process, with specific reference to the cross-cultural skills involved and how they were used.

Results to be expected. One of the first reactions by participants is the discovery that the drop-off community, which resembles many other small towns a student has seen in this country, has its own character, a history, a mood, a sense of place and a variety of social issues, if one explores below the surface. Students often learn more about the drop-off town in a few hours than they know about their own home towns. It is not unusual for them to say that they intend to try the same process back home when they return.

Another benefit of the process is the experience of reaching out to strangers. Students often move in a tightly circumscribed world populated mainly by family, classmates, teachers and friends. Some have limited contact with older people, the unemployed, children outside their own neighborhoods and people of different economic classes, or different social or cultural groups. This is fairly normal behavior, but when this approach to the world is transported overseas, many valuable learning opportunities are missed. The drop-off requires the participant to walk up to a variety of people, open conversations politely, show respect, seek information, behave in modified ways and to make essential human contact. The whole cross-cultural process of entry behavior and reaching out to people comes into play. Students become conscious of their approaches to others and to life situations. They begin to become aware that there are some important skills involved and that they can personally develop and master these skills which can be adapted and used overseas in the host community. Having practiced entry behavior and approaches in a "safe" exercise, the student tends to be less reluctant to approach people and situations in a host country context.

Woven through the process is an effort to acquaint academically trained students with other modes of learning. While it is true that research skills and formal study skills are important, most overseas academic and exchange programs are not focussed **only** on archival research and formal course work. Communication skills, problem solving skills and the whole panoply of field learning techniques need to be employed if the student has any hope of experiencing the host culture in depth. The approaches which begin with the drop-off process can be applied overseas to open up new avenues of inquiry which serve to complement and enhance whatever formal course work is required by the specific program.

ADDENDUM: Basic format for the chalkboard exercise used in briefing drop-off participants.

You can help your group members see beyond the plane of surface immediacies with this fairly simple device. Your group, with a little help from you and the host nationals, could do some exploring and questioning and collectively learn a great deal about the host community, or any place you visit. The theory is that if they are turning over a few good questions in their minds, if they want to find out something, they will have a more interesting experience, and will be immeasurably more interesting to the host nationals they meet, precisely because they want to know something of value rather than just the location of the nearest beach or disco.

We start out with a blank chalkboard exercise, telling the group that we want them to help us fill in a "typical New England village" on the board. They mill around a bit and suggest a road or a house, but you have to push them further back in time. Gradually they get back to hills, fields, trees and a river, perhaps, which is the way the town site was before people arrived. Then you bring in the first people, the time period for New England being perhaps the mid-1700s, if not earlier. The group will want to set up some buildings, but the scattered farms come first, then the village green or Common, where the cattle were kept in the early days. Then a few houses, plus a white frame church. Then by this time there will be a road or two, perhaps a bridge, and maybe a dam on the river for power as we move forward in time. A saw mill, perhaps. A school. A store or two. Perhaps a small bank. (You pull the answers out of them; don't give them away, although you may have to make some suggestions, give a few hints.) Say by now you are up into the 1800s, a large mill is built on the river, and new people come in to work there. The early settlers were probably Wasps, and have their own cemetery behind the white frame church. The new settlers are probably from Europe, often Catholic, so they probably live in company housing near the mill, and have their own church. And their own cemetery as time goes on. There is a social outlet in such towns, usually unknown to modern students from suburbia, The Grange, and there is a Grange Hall in the town. Then more stores. A town hall. Various other social clubs and associations (Red Men, Masons, Odd Fellows). There is probably a jail in the town hall by this time, and perhaps by now other industries and services have developed. The town would need a blacksmith, for example, a farm equipment and grain supply outlet, and they may be converting their wood into furniture, bowls and other salable items to bring in money. There is probably a bandstand on the village common, which is now used as a park and a centerpiece for the town, rather than a pasture. There should also be a war memorial commemorating those who served in the Civil War. (And as you reach more modern times, generally a World War I and II plaque or monument of some kind.) Times are changing rapidly on your chalkboard town plan as you move into the age of the automobile, which generates filling stations, garages, more roads, and ultimately motels, restaurants along the highway toward the next larger community, bars and road houses, etc. Another change is the fact that many of the people in the town now commute to the major town not far away to work. They also probably have built a large new school by this time, perhaps on some good flat land on the outskirts of town, with plenty of recreation area. And so on up to the present day, when the small industries may be changing with the changing times, a new library is being built to counterbalance the television cable and the drive-in theater and bowling palace on the highway.

Having put the group through this process, which most of them enjoy, you are now free to reveal the framework underlying the questions you have been posing. You have a double acronym to work with: NAPI (Nature, Artifacts, People, Information) and KEPRA (Kinship, Economy, Politics, Religion and Associations). Briefly stated, from this build-up and the outline, you can develop a great many questions about a town and its origins, who came there first, why they chose the place, what they did to survive, how they lived, how they amused themselves, how the place gradually grew and changed, etc. We start with a "typical New England village" because we are surrounded by them, and can take the groups to explore some of them with this work-up as a guide. They are generally surprised at their own capacity to look at an unknown community with a fresh set of perspectives. The next step, if anyone is interested enough to try it, is to transport the outline overseas and try it out either individually or jointly in the host community to see how that French or German town began (back to the river, hills, fields, forest, etc.), then the gradual development of the population, and forward into modern times. They would have to use the language to ask people questions. Host families might know some answers, and might introduce them to others who know more about it, who in turn might open up the social history of the community, that vital past which brought the town to its current status and nourishes its values. It is a safe guess that many if not most of your group have never looked at their own home towns in this way, even the sociology and anthropology majors, and it is equally safe to assume they may never take this kind of a look at their host communities or other towns overseas this summer without the use of some device such as this one, which gives them a starting point.

Afterwards you can provide them with the NAPI and KEPRA scheme in the form of a grid arrangement which helps in the examining of the inter-relatedness of the various elements of this device: [2]

	KINSHIP	ECONOMY	POLITICS	RELIGION	ASSOCIATIONS
NATURE					
ARTIFACTS					
PEOPLE					
INFORMATION					

Any item in the vertical column can be examined in terms of its relation to any item (or each item) in the horizontal (e.g., Nature-Economy, etc.)

For another perspective on the use of the drop-off technique, see the article by Shaun Bennett in the April, 1976, issue of **YANKEE MAGAZINE**, pp. 73-77 and 195-196, entitled, *Only Five Dollars and a Roll of Lifesavers.*

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[1] *Understanding Your Community* Antigonish, Nova Scotia, April, 1964, D.M. Connor, 275 King St., Oakville, Ont. L6J-1B8, Canada.

*The NAPI-KEPRA scheme appears in "Guidelines For Peace Corps Cross-Cultural Training," Volume II, Albert R. Wight and Mary Anne Hammons, Center For Research and Education, Estes Park, Colorado, March 1970, PP. D 151-152

MARTIAN ANTHROPOLOGY EXERCISE

by Donald Batchelder, DIRECTOR OF CROSS-CULTURAL STUDIES

This description is offered as an example of (1) the kind of orientation activity which can be developed by any trainer anywhere, (2) which can be staged in any setting, making use of locally available resources, situations and some imagination and (3) which places students into an active process which requires them to examine their ways of observing, while trying out new methods. It was developed by Don Batchelder and Bill Harshbarger of The Experiment as a modified drop-off exercise which can be done in one and one-half to two hours and which is also fun to do. It places the participant in the position of being a stranger or an outsider looking at familiar things from a different point of view. The process works as follows:

1. Group members are teamed in sets of two, three or four people. The facilitator explains briefly that they are anthropologists from Mars, coming to this strange new culture (Earth) to examine aspects of the ways of life and societal forms. The task is to harvest sufficient information for a high-level delegation planning a state visit to Earth in the near future. The Martian VIPs want to know the important elements of life on earth prior to starting the trip, and the group of anthropologists is an advance research team. After setting up the teams, the facilitator takes a few minutes to explain the scenario and to brief them with the following details of the exercise.
2. Each team, or each individual, is given a reading handout to give them the idea of the ways in which their observation and reporting should be carried out. The most effective reading for this is the well-known **Nacirema** article by Horace Miner.* Allow about 15 minutes for the participants to read the article and to internalize the sense and style of it.
3. Assignments are then made for each of the teams. The following list will provide an idea of the kinds of assignments which work well. A few anecdotes are included with some of the line items to give the reader an indication of the kinds of research findings to expect. The list is by no means exhaustive, but it may suggest excellent alternatives to the reader in one's locale.
   a. One team was recently sent to McDonald's for an hour to study **Family Life.** In addition to observing family roles, child-rearing and other phenomena, the team members introduced themselves as Martian anthropologists and interviewed several of the patrons and workers, with good results.

b. We usually send a team to a large bowling alley to study **Religion**. They immediately recognize the importance of the ten white icons at the end of each long aisle, and report with considerable detail on the significance of the large spheres offered to the gods by the faithful, and the forms of physical and religious fervor displayed by the worshipers during the ceremony.

c. Another group is often sent to a downtown bank to examine the **Education System.** They note that lessons are handled quickly by the educational institutions in this society; an exam form is swiftly filled out by the student, a brief report is handed to the teacher, who processes the exam or lesson through a machine and provides the student with paper vouchers in return. These vouchers, it has been noted, can later be exchanged for goods and services within the community, leading the Martians to the interpretation that there is a direct relationship between educational excellence and the society at large. Successful students are rewarded by the society in concrete terms.

d. Another team is usually sent to a supermarket to study **Agriculture and Food Gathering.** The researchers are often puzzled to find fresh fruits and vegetables growing in the absence of organic soil, and seldom understand why the foods seem to be covered by an invisible shield. They often deduce that the contents of food containers can be determined by the pictures on the outside of the containers, although this theory presents problems when the anthropologists pass along an aisle where baby foods or pet foods are displayed.

e. We generally send a team (depending on the ages in the group) to a workingmen's bar to study **Politics and Government.** They are quick to note the importance of the clear golden liquid which is used by the politicians in solving public affairs, and they are often impressed by the apparent fatigue of the rulers as they enter, and their evident feeling of good will, well-being and political accomplishment when they leave an hour later.

f. Teams have been sent to a local bookstore to study **Health and Medicine.**

g. We often send a team to the Laundromat to study **Science and Technology.**

h. Teams have been sent to a local ski area to study **Military Preparedness and Defense.**

i. Others have gone to the public library to see what they could learn about **Kinship Networks.**

j. A large discount store is often a good site for the study of **Recreation and Leisure Time Activity.**

k. A paint and wallpaper store is an excellent place to examine **Art Forms, the Fine Arts** and **Cultural Expression.**

l. A music shop (instruments, records, tapes and stereo equipment) offers a fine vantage point for the study of **Economy and Business.**

m. A local gymnasium, recreation center or health club is a good place to study **Social Organization.**

n. A hardware store or factory provides insight into the system of **Law and Justice.**

o. A busy bus station helps the Martians to examine **Philosophical Thought.**

4. Pass out the assignments to each team on a slip of paper and dispatch them to complete their research tasks. They should take note pads and pens or

pencils to record findings. Give them an hour or an hour and one-half, depending on the time you have available. Their task is to bring their research findings back to present them to a panel of Martian scholars.

5. Research period. One hour to one and one-half hours.
6. Return to the orientation site. Give the teams enough time to assemble their data, over lunch or during the dinner hour, and then reconvene. Give each team about 5 minutes to report to the other groups in a large session. Members of other teams are free to comment and ask questions. All reports should be couched in terms parallel to the style used in Miner's **Nacirema** article (this needs to be stressed during the opening phase of the assignment).
7. After the 5 minute reports, different research teams should be mixed, and the group as a whole, working in new task teams, should try to prepare a concise briefing paper about each of the following important elements of life on earth, based on what they have seen. One model is as follows:
    - Hierarchical structure or system
    - Communication
    - Travel tips for the VIP Martian delegation: what gifts to bring, proper etiquette, etc.
    - Time
    - Ideals
    - Attitudes
    - Values
    - Private and public behavior

    Or, you can stop the role play process after the five minute reports and have the participants discuss the following:
    - Sensation of being a stranger and being stared at during one's study.
    - Inner feelings before and during the process. Relate these to the upcoming overseas experience.
    - Compare usual ways of seeing things (not noticing, being passive, being bored, taking for granted) with the Martian way (intense concentration on all features of assigned locale, attention to details)...and the relevance of this to the field learning situation overseas. (Observation skills. Approaches to people and institutions, etc.)
    - Ways in which this process and variations on it can be used in a host country situation, not, it should be stressed, in the sense of satirizing or making fun of anyone, but in the sense of transferring this kind of detailed observation skill (without the game element) to observation and information gathering in the host country context.

In addition to employing this device at orientation sites, we have used it in hotels at large conferences by sending teams to such places as the hotel beauty parlor, barber shop, bar, newsstand, gift shop, lobby, parking garage, kitchen, maid's supply center and by riding an elevator for about half an hour. The topics to be examined in these locales can be decided at the time.

Results to be expected: The results are often mixed, but participants generally enjoy the exercise. The exercise itself moves along swiftly, and as in the case of many exercises, it is most important to have some structure to the discussion afterwards. There are some valuable lessons to be learned about the ways in which we observe and operate in a strange situation, and beyond this, the exercise has the effect of providing participants with a shared experience upon which to base a discussion. We use it at times to break participants out of the usual theoretical discussions and intellectualizing, and to impress upon them the initiative and skills involved in trying something different, in getting outside of their usual modes and habits and in standing back and gaining a different perspective.

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*Horace Miner, "Body Ritual Among The Nacirema," **American Anthropologist**, Vol. 58 (1956), pp. 503-507.

THE OWL

description by Theodore Gochenour, VICE PRESIDENT OF INTERNATIONAL PROGRAMS

I. SETTING

This exercise involves a fifteen minute interview situation between two Americans and three members of another culture — Country X. Briefing for the Americans need take no more than 15 minutes, since the objective is to have those who play the role of Americans do so with a minimum of advance thought which might make them especially observant of their behavior. In briefing the Americans, the emphasis should be on (1) making the sequence of the role play clear to all, (2) the subject of what being a journalist might be like, and (3) some motivational push toward "success."

In briefing the X-ians a minimum of one hour is needed. Time must be spent in reading over the briefing sheet, then talking out to some extent the implications. The basic problem posed to those who play the X-ian roles is that of trying to get under the skin of the culture — to play their roles with a sense of naturalness — avoiding hamming it up or being obvious. X-ians need to try to get the idea that Country X is as real and believable a culture as any, and like any other culture on earth, what is, is — and only anthropologists tend to find "answers" for why things are that way. Part of the briefing time for X-ians should be devoted to practicing the various elements in the roles, talking to each other, and deciding on any fine points which are desirable to add in.

Circles of five chairs need to be set up in various places to accommodate the number of people expecting to take part. Once the briefing period is over, the three X-ians in each trio should take their places in a group of chairs and wait for the arrival of the American couple, whose job it is to initiate the conversation.

In order to not let things go on too long, the person coordinating the exercise may wish to find some way of alerting the American couple when it is about time to go out and converse briefly before re-entering and concluding the role play. This might be done by ringing a bell, or by just catching the eye of the American couple.

Both parties to the role play should be strongly urged not to rely on their printed instructions, but to play their roles as freely and as spontaneously as possible. It is important that, once the role play is over and before the discussion has begun, that participants not share their instructions with the other side, nor engage in conversation. Thus, once the role play is ended, it is best to have the participants reassemble in some other place and await the general discussion.

II. THE DISCUSSION

In handling the discussion of this exercise, it is preferable to give some time for people to express what they understand about Culture X, before getting into personal reactions, feelings, etc. One dimension of the exercise is cultural observation: simply observing what is going on and sorting out meaning on the part of the Americans. Some will be much more insightful and observant than others, and it is useful to demonstrate this by the natural process of the discussion, rather than by simply remarking it.

Thus, one way to start is by collecting "success" and "failure" results by each pair of Americans, e.g., "How many got a 'yes' answer? "How many got a 'no'?" Then ask the group of Americans who got "No's" what they can say about the culture of X. Collect these as observed facts, without value judgments or personal reactions. When this has run its course, then ask the remaining Americans (those who got "yes" answers) to contribute what they know about Country X.

After sharing of the observations and insights about Culture X has gone on it may be time to shift to asking the Americans who got "no" answers **why** they think they were turned down. A good next step is to ask the remaining Americans why **they** got "yes" answers. This procedure brings the group to a fairly clear awareness that (1) what one person observes, another often misses, (2) that the element of behavior — of cultural sensitive interaction with the X-ians — is a strong element in "success."

Then, a next step should be to turn to the X-ians and have those who said "no" to tell why they gave that answer, and to have those who said "yes" also say why. This moves the discussion into the area of sensitivity directly, and serves to confirm the impressions of the Americans. It also is the bridge into the area of personal reactions and feelings. The discussion should explore these, getting into what it felt like to be an X-ian and have Americans behave in such and such a way, and what it felt like to be an American and how the X-ians looked from that perspective. There are a number of possible and valuable areas to explore; e.g., the difficulty or ease of being an X-ian; the relationship between men and men, women and women; the frustrations of language; the other non-verbal avenues available in communication, etc.

Since this exercise hinges on male/female relationships — and in the case of Country X sets up a cultural relationship quite different from what is normally or traditionally encountered in the U.S., one of the important areas of use is in delving into this aspect. The exercise can serve as a cultural observation/sensitivity experience and stop there. Where appropriate, a discussion leader may wish to move the discussion into the subject of male/female relationships among those present. "Stereotyping" (e.g., How did the women playing X-ians cast themselves, and their relationship to Peh — on what model?) can be a most useful concluding area to the discussion. The discussion leader should find ways of bringing out the lessons implicit in the exercise in all areas, and as much as possible, relate behavior, perceptions, stereotyping, reactions, etc., to the "here and now" with each participant being asked to think about his or her own involvement, and what it can teach about self awareness.

III. BRIEFING SHEET #1

You are a member of Country X, an ancient land of high culture, which has, in the course of the centuries, tended to develop along somewhat isolationist lines. X-ians have a deep and complete acceptance of a way of life which no outside influence has altered in any appreciable way for many years, due to the sense of perfection and harmony of life which each X-ian derives from her/his culture.

In Country X, **women** are the natural leaders, administrators, heads of households, principal artistic creators, owners of wealth through whom inheritance functions, and rulers of the State. **Men** rarely work outside the home, where they keep house, cook, mind children, etc., and then only in menial positions where heavy labor is required. Among X-ian women, education is important, with a high percentage going on to the university level. Among men, there is little interest and no encouragement to go beyond basic literacy. In all respects, women know themselves to be superior to men, and are acknowledged to be superior by the men, both in individual attitudes and as expressed institutionally. There is a well-known expression, for example, which goes, "Don't send a man on a woman's errand."

Knowing much of the outside world — and rendered somewhat uncomfortable by what they know of male-female relationships in many other countries — X-ians have tended to withdraw into themselves. In Country X, marriage is between two woman, forming what is known as the Bond. The two women (the Bond) then may wish to receive jointly a man into their household, for purposes of creating children, for tending the home, etc. Two women in the Bond are equal in all respects, jointly agree in all decisions, mutually have responsibility for a man, should he be affiliated with them. Relating to a Bond, a man is legally regarded as an entity, having protection from the Bond. The man is considered "cherished" by the Bond. The women are "married"; his relationship is to the Bond, whereby he is "cherished." A state of being "cherished" is considered very desirable among men.

The artistic powers of X-ian women are famous, particularly in having developed the design and care of gardens into a unique art-form. In Country X, the Queen's Garden is open once a year on her birthday to the women of the country (no men allowed) in celebration of the natural processes of growth and rebirth. No foreigners have been able, so far, to observe this Queen's Garden Festival, though there is no law to the contrary which would prevent it from happening.

X-ians share with some cultures of the world a marked discomfort with prolonged eye contact. They, of course, look at another person with brief, polite glances when they are in conversation, but do not hold another person's eyes with their own. In Country X, one is very careful not to "stare," since it is very impolite, and considered to be the worst kind of aggressiveness.

You are an X-ian Bond, Ms. Alef and Ms. Beh, with your Cherished Man Peh. Ms. Alef holds an important position in the Ministry of Foreign Affairs, as Directoress of Cultural Affairs. Ms. Beh holds a position also in the Ministry of Foreign Affairs, as Special Assistant to the Minister. Both women are distantly related to the Queen. Cherished Man Peh has been taken along by the two women of the Bond on one of their official trips outside Country X. The three of you are now in a restaurant in Athens, and have been spotted by an American couple whom you have met once before but do not know very well.

When speaking with the Americans, you must limit your vocabulary to words of only one or two syllables. The purposes for this are: (1) your native language is that of Country X, and thus it is quite natural for you to be limited in your command of English, and (2) by making you conscious of your language, it is an easy way to prevent a use of vocabulary and concepts which people rarely use except as sociologists and anthropologists.

This American couple will attempt to gain your help in getting permission to observe the next Queen's Garden Festival. They will talk with you for about fifteen minutes. At that time, on some pretext, the American couple will excuse themselves for a few minutes, then return to the three of you. At that time they will ask you for your help.

You must decide whether to say "yes" or "no." There are three things to consider. Basically, you should decide "yes" if, in your judgment, the Americans have shown cultural sensitivity to what X-ians are like. This means looking for three main things:

1. The American **woman** must be the one asking for permission, and she

must ask the X-ian Bond (not Peh). The men in the role play (both the American man and Peh) must not be involved in the request.

2. You must decide how thoughtful the Americans have been about your limitations in use of English. They should not just rattle on, when it is obvious by your speech that you may not understand them very well. If they show sentitivity in this, it will be one factor toward saying "yes."
3. The Americans must also show sensitivity to your customs in eye-contact. If they continue to "stare" at you during the conversation (and the request), then your answer would be "no."

III. BRIEFING SHEET #2

You are two Americans, male and female, both of you well-known journalists.

Both of you have M.A.'s in Journalism from recognized schools, and have spent several years in international travel and reporting on political, cultural and artistic subjects in a number of countries.

Never at a loss to detect a possible "story," you are pleased to encounter three people in a restaurant in Athens whom you have met once before briefly. You do not remember their names, but do remember that they are from Country X, a rather exotic and unusual place not often visited by foreigners. Country X is one of those places in the world about which there are more legends than facts. It is known, however, to be a society with highly developed arts, literature and gardens (which are apparently some kind of art form); with an atmosphere of being inaccessible and not too interested in getting into the world tourism business. One of the intriguing things about which speculation sometimes appears in the Sunday Supplements is the X-ian Queen's Garden Festival, which takes place apparently once a year, and which no one has ever visited or photographed. To do so, especially to be the first, would be a true journalistic "coup."

In this exercise, you will approach the X-ians at their restaurant table and ask to join them. Talk with them for about 15 minutes. Then, find a pretext and leave the table for one or two minutes and decide together what would be the best way to approach your real subject: can you get permission to observe the next Queen's Garden Festival and do a story with pictures?

Try not to let your conversation run on too long. After you return from your two or three minutes of conferring, make your request to the X-ians. You will get a "yes" or "no" answer. At that point, the exercise is over, and you then excuse yourselves again and leave.

THE ALBATROSS

description by Theodore Gochenour, VICE PRESIDENT OF INTERNATIONAL PROGRAMS

If you have never taken part in the Albatross exercise, it would be best to do so first before you decide whether it is useful for your training and orientation purposes.

There are two parts to the exercise. The first part consists of performing a ceremonial greeting between members of an imaginary culture (Albatross) and foreigners (those participants being trained or oriented). There should be no on-lookers. The second part consists of an extended discussion. Albatross is an experiential learning device, but it is relatively useless unless the discussion following the ceremony is treated with particular thoughtfulness and attention.

I. SETTING UP THE EXERCISE

Albatross seems best done when in small groups, between 12 and 15. If possible, participants should be represented by both sexes, more or less equally. Normally, a circle of chairs is arranged — enough for the male participants, with one chair placed in the circle a bit prominently for the use of the Albatrossian man.

MATERIALS: Dishes or bowls for: 1. hand washing, 2. liquid to drink, 3. food to eat. Sheets or other cloth for the use of the Albatrossian man and woman, candles, incense or other "extras" as desired.

SEQUENCE OF THE EXERCISE

It is important first to realize that there is no set sequence or necessary pattern to follow. It may be best to create your own variations to meet situations, such as having participants all of one sex, or too many Albatrossians to include, etc. With that in mind, then, what follows is an outline of the "standard" way Albatross is run. There are other sequences which have been or can be developed. Some particular sequence is not important but it is important to have clear objectives and valid reasons for what is done.

A male and female Albatrossian are in their places, the man on the chair, the woman kneeling beside him. Participants are brought or directed into the circle of chairs, females with shoes off and males with shoes on. The Albatrossian couple is dressed in their sheets, the woman without shoes, the man with shoes.

The first activity (which can be done before, or combined with the greetings) is for the Albatrossians (mainly the man) to attempt to induce the female participants off any chairs they may happen to be sitting on, and down on the floor, and any male participants the reverse. This effort, and all other communication attempts during the exercise, are in a special Albatrossian language. Albatrossians are sedate, reserved, gentle and loving people who do not manhandle their guests. Touching is only done in ceremonial ways, such as in the greetings. Thus, the effort to get the participants into proper place is done principally through (1) a hiss, which indicates disapproval, (2) an appreciative hum, which indicates approval or (3) a clicking of the tongue, which basically serves for all sorts of getting-of-attention, transfer of factual information, etc.

The next activity is the circle of greetings. The Albatrossian man gets up and greets each male participant in turn around the circle, holding by the shoulders and waist and by rubbing the right legs together. After such greeting, the visitor should sit back down in a chair. Then the Albatrossian woman greets each female participant in turn around the circle. She kneels in front of a standing female guest and runs both hands down the lower legs and feet in a ceremonious way. The women resume a kneeling position.

After the greetings, a pause ensues during which all simply wait. The Albatrossians always maintain unsmiling (but serene, and pleasant) expressions, and do not register in facial reactions their various feelings or responses to what may go on in the circle. Visitors who giggle or talk or otherwise disturb the ritual are hissed at, but not with anger.

Then a bowl of water is brought around the circle by the Albatrossian woman. Beginning with the Albatrossian man, each male in the circle dips the fingers of his right hand into the bowl and lifts or waves the hand about gracefully to dry. The women's hands are not washed. The Albatrossian woman returns to her place for a few minutes before beginning the next activity.

She then — upon a clicking cue from the man — rises and offers food to each male in turn, beginning with the Albatrossian man. She sticks her hands into the food and stuffs a little into each mouth. Upon being fed the Albatrossian man indicates his appreciation by a loud hum or moan (which can be accompanied by a rubbing of the stomach). After the men are fed, the Albatrossian woman next feeds each woman in turn. After this, she returns to her position next to the Albatrossian man.

During these pauses, which should be prolonged for effect, the Albatrossian man gently pushes the woman's head from time to time downward as she kneels.

Next follows the serving of drink. In the same manner, the Albatrossian woman first gives the cup to the Albatrossian man to drink from, then circles among the male participants, then among the females, finally returning to her place and resuming her kneeling posture.

After another pause, the two Albatrossians rise and proceed around the circle of guests, communicating with each other through the customary clicking sounds. Without making clear indications to the participants, they select the female guest with the largest feet. That participant is then led over to the Albatrossian chair, and she — like the Albatrossian woman — kneels next to his chair.

The last activity of the ceremony is a repeat of the greeting. The Albatrossian man rises and makes the round of the circle, greeting each male participant. He is followed by the Albatrossian woman, greeting each woman in turn. At that point, the two Albatrossians indicate to the selected participant left kneeling by the chair to follow them, and the three people leave the circle, concluding the first part of the exercise.

CULTURAL ASSUMPTIONS AND RATIONALE

As elaborated later, part of the point of the Albatross exercise is to provide an opportunity for people to learn by observation, to infer meaning from the totality of what happened. Since this "cultural observation" aspect is important, it is best to conduct the exercise with as much consistency as possible, and within some frame of reference agreed on by all Albatrossian performers. Following are some of the "standard" cultural assumptions which usually are in play, and which the participants have the problem of figuring out as the exercise goes on.

Though the exercise is deliberately set up to indicate otherwise to an American audience, in fact the Albatrossian society values women above men. The Earth is sacred; all fruitfulness is blessed; those (thus women) who bring life into being are one with the Earth, and only they are able (by virtue of their inherent qualities) to walk directly upon the ground. Thus, men must wear shoes, and thus their greeting does not deal with the Earth, where that of women emphasized the ground and feet. Only women are able to prepare and offer the fruits of the Earth.

The roles of men and woman in the society reflect this relationship to Earth, though to the new observer it may appear as if other meanings are present. For example, the fact that the Albatrossian man pushes down the head of the kneeling Albatrossian woman is a pursuit of his obligations in the society, it is his duty to remind her of sacredness, to approach it through her, to protect her from forgetfulness. He drinks and eats first to protect her (and all that she represents) from harm or defilement.

Albatrossians have a language, though only some part of it is required or used in the greeting ceremony (the clicks, hums, hisses). It may be useful to approach the language question on another assumption: that Albatrossians communicate via mental telepathy, and that the few sounds they use are mainly means of getting a person's attention.

The society values calm, serenity, stateliness. The Albatrossians are peaceful, welcoming of strangers, generous, loving and tolerant. They eat and drink things which they like (though they may not agree to the taste of foreign visitors). Their patterns of life and their ceremonies (such as the greeting ceremony) are time-honored and are **considered to be self-evidently correct and adequate.**

This last is important. It is important for Albatrossians to bear in mind (and for participants to realize later in discussion) that what is, **is** — and that Albatrossians are no different from any other people in making the unconscious assumption that what they are is "normal." Thus, they assume that the visitors **want** to be greeted, that the visitor knows as well as they what is correct (though they are tolerant and gently correcting of lapses); that the woman with the largest feet among the participants is completely in accord with the necessity of her selection, etc.

The ceremony is a greeting one — it is not to be implied as the totality of the society (e.g., a church service is both a bona fide segment of cultural behavior, and yet not indicative of everything in that culture). Performers of Albatross may wish to create various philosophical or behavioral rationales, but usually the foregoing are more or less sufficient. During the discussion following the exercise, any inconsistencies in performance, or tricky questions can always be explained as "tribal differences."

But it is important for those doing Albatross to make the jump into a different culture, one that is not at all needing to be "explained" or justified. One should attempt to enter into a spirit of "suchness," i.e., that an Albatrossian is as much of a whole, self-evident, implicitly assumed person as is an American.

II. THE DISCUSSION

This is the most important part of the exercise. There are basically two broad levels obtainable in the Albatross exercise. The first is the "cultural observation" level. The exercise gives participants a chance to test their powers of observation, to infer correct behavior from non-verbal or indirect clues, and to get some idea (at least a beginning one) of what the Albatross society is like. The second broad level is one of self-awareness — of participants being given a chance to assess their own reactions and feelings and thereby to add to their self-knowledge.

Since participants after an Albatross usually are full of their own reactions, it is usually best to structure the discussion on this pattern:

A. Collect ideas on "where they have been," i.e., what happened, what sort of activity were they just doing. This develops into a generally agreed understanding that they have had contact with some kind of "culture." This is more than a perfunctory introduction to the discussion. The reason for exploring ideas on the nature of what happened — letting these arise without either immediate confirmation or denial — is that it tells the discussion leader much about the group at hand: its state of being.

B. Then the discussion can move on to what was objectively observed. Collect all possible impressions: "they did this" or "their language is...." It is helpful to ask participants to screen out for the moment their own feelings and reactions — to tell what they observed and now know about the culture, and later to tell what happened to them personally.

This part of the discussion will get into whether Albatross (the name can be used at any time or not, as desired) is a land where women are oppressed, "an MCP society," etc. It is best to let all ideas flow if possible and not supply "answers." Likewise, it is best if contrary views can arise from within the group rather than from the leader. Eventually, **someone will question** the assumption of male superiority, and the discussion leader can build on it naturally.

In this area of cultural observation, the major points which need to be realized are: how our observations are colored by our own cultural assumptions; how well we observe even to begin with (do we really notice details, or pay close attention?); that we can, in fact, infer a lot of useful information and learn what is expected of us without being told in so many words; that things don't always mean what they seem. Thus, this part of the discussion consists of sharing of (1) information and (2) opportunities to be thinking about the participant's own skills in observation. At some point it will be valuable to make the additional point clear that many, if not most, of the observations offered by participants will be highly value-ladened. Here again, **one of the participants** will eventually probably point this out, and the leader needs to be alert to see that the idea is heard and digested by the whole group.

In this area of observation, there will usually be a strong tendency on the part of participants to want answers from the discussion leader: "why did they do...?" "Do all Albatrossians...?" The goal here should be to try to get responses to such questions **from the group itself**, varied ones, contradictory ones, some of which at the appropriate moment the discussion leader can confirm, or suggest be taken as probably right, or as hypothesis. The leader should try to help the group see that questions as "Do all Albatrossians...?" are inherently meaningless questions in light of their own common sense and cultural experience. Finally, the leader should be alert for ways in which to see that some grasp of the limitations in "why" is gained. This means that "Why do Albatrossians do such and such?" followed by "Albatrossians do such and such because of..." simply confirms in participants a limiting pattern of thinking. While some questions might be given "here's why" answers, the leader should aim toward creating the awareness that the "why's" of human behavior do not usually lend themselves to simple, neat (sociological/anthropological) concepts and answers.

C. When the purely information elements begin to get exhausted, it is good to move the discussion clearly into the area of personal feelings and reactions. Usually it is not difficult to get middle-ground reactions, "I got tired of sitting..." or "interesting..." It may take prodding to get participants to express more extreme opinions and reactions, positive or negative. The thing here to try for is to help participants see that their own reaction is very relative: that next to them is sitting someone with quite a contrary reaction. In other words, a good discussion leader takes opportunities as they arise to enable participants to see that the exercise is not "good" or "bad" or "boring" or any other categorical label. Rather, that the exercise **per se** was none of these things, but takes on this or that character through the experience of individuals, that each person sees through a pair of personal glasses. The basic idea here is to let any and all reactions be expressed, yet to develop the awareness in each participant that he or she is essentially responsible for what "happened."

D. As participants often do not like their own reactions and behaviors, inevitably the comments arise that "if the exercise were done differently..." or "had it not been an artificial situation, I would have...." Sometimes this question of artificiality arises from someone who had no adverse reactions, but who wants to offer advice on how the exercise can be improved.

The question of artificiality is central to the whole matter of those insights into self-awareness the exercise offers. The leader must make it clear that the Albatross exercise was artificial insofar as it was a **simulation.** It was not "artificial" in the aspect which matters most: that during a given period of time, a group of people did such and such in that room, and that each participant had **real** reactions. It is up to the participant to admit that whatever those reactions (and behaviors) were, they **happened,** and that it essentially is immaterial how "well" or how "realistically" the exercise was run. It may help to run it realistically and theatrically well (for the benefits to be gained from the cultural observation level), but as an **event in the lives of the participants,** it was as real as anything which may happen to them.

This insight, if it can be gained, is valuable. It will seem self-evident to some, and totally meaningless or alien to others, but the leader should try. In this, it helps to point out to the participant that Albatross is a device which he personally can use to look at himself. Each person knows how he reacted. It is up to each person to realize that (1) those reactions happened and were real, (2) that whatever caused those reactions, he has **responsibility for what he does with those reactions,** and (3) that there is no "right" or "wrong" to the exercise, simply it means whatever it can be seen to mean in each person's inward awareness.

THE GREEN BANANA

by Donald Batchelder, DIRECTOR OF CROSS-CULTURAL STUDIES

Any comprehensive list of the fruits of learning should be expanded to include the green banana. No major revision of the curriculum is necessary, but amid the talk of learning and discovery, possibilities should be available to allow discovery to take place.

Although it might have happened anywhere, my encounter with the green banana started on a steep mountain road in the interior of Brazil. My ancient jeep was straining up through spectacular countryside when the radiator began to leak, ten miles from the nearest mechanic. The over-heated engine forced me to stop at the next hamlet, which consisted of a small store and a scattering of houses. People gathered around to look. Three fine streams of hot water spouted from holes in the jacket of the radiator. "That's easy to fix," a man said. He sent a boy running for some green bananas. He patted me on the shoulder, assuring me everything would work out. "Green bananas," he smiled. Everyone agreed.

We exchanged pleasantries while I mulled over the ramifications of the green banana. Asking questions would betray my ignorance, so I remarked on the beauty of the terrain. Huge rock formations, like Sugar Loaf in Rio, rose up all around us. "Do you see that tall one right over there?" asked my benefactor, pointing to a particularly tall, slender pinnacle of dark rock. "That rock marks the center of the world."

I looked to see if he were teasing me, but his face was serious. He in turn inspected me carefully to be sure I grasped the significance of his statement. The occasion demanded some show of recognition on my part. "The center of the world?" I repeated, trying to convey interest if not complete acceptance. He nodded. "The absolute center. Everyone around here knows it."

At that moment the boy returned with my green bananas. The man sliced one in half and pressed the cut end against the radiator jacket. The banana melted into a glue against the hot metal, plugging the leaks instantly. Everyone laughed at my astonishment. They refilled my radiator and gave me extra bananas to take along. An hour later, after one more application of green banana, my radiator and I reached our destination. The local mechanic smiled. "Who taught you about the green banana?"

I named the hamlet. "Did they show you the rock marking the center of the world?" he asked. I assured him they had. "My grandfather came from there," he said. "The exact center. Everyone around here has always known about it."

I took time to internalize the possible meanings of these events. A roadway led to temporary difficulty, resulting in a discovery which resolved the problem while opening up a whole new perspective of shared belief and speculation. As a product of American higher education, I had never paid the slightest attention to the green banana, except to regard it as a fruit whose time had not yet come. Suddenly on that mountain road, its time and my need had converged. But as I reflected on it further, I realized that the green banana had been there all along. Its time reached back to the very origins of the banana. The people in that hamlet had known about it for years. My own time had come in relation to it. This chance encounter showed me the special genius of those people, and the special potential of the green banana. I had been wondering for some time about those episodes of clarity which educators like to call "learning moments," and knew I had just experienced two of them at once.

The import of the rock marking the center of the world took a while to filter through. I had initially doubted their claim, knowing for a fact that the center was located somewhere in New England. After all, my grandfather had come from there. But gradually I realized they had a valid belief, a universal concept, and I agreed with them. We tend to define the center as that special place where we are known, where we know others, where things mean much to us, and where we ourselves have both identity and meaning; family, school, town and local region. The lesson which gradually filtered through was the simple concept that every place has special meanings for the people in it; every place represents the center of the world. The number of such centers is incalculable, and no one student or traveler can experience all of them, but once a conscious breakthrough to a second center is made, a life-long perspective and collection can begin.

If some of the goals of education in modern times are to open up possibilities for discovery and expanded learning, and to open up communication and the chances for mutual acceptance and recognition in a wider world, it may be important to offer students a perspective on their own immediate center of the world by enabling them to participate sensitively as cross-cultural sojourners to the center of someone else's world. The cultures of the world are full of unexpected green bananas with special value and meaning. They have been there for ages, ripening slowly, perhaps waiting patiently for our students to come along to encounter them. There are people there who will interpret the special meanings, give them perspective, combine ideas in new ways, and slice old concepts to answer modern questions. Personal discoveries converge in a flow of learning moments, developing a healthy tug of war between that original center of the world from whence the student comes, and the new center being experienced. Eventually the student has a strong sense of identity in two centers, in two cultures. Both have special meanings, and the student has doubled his or her self-awareness and cultural awareness.

There are many ways to go about this. No single formula is suitable for all students, but one program which has been taking students to the center of the world for forty years is provided by The Experiment in International Living. The approach is directly concerned with the roadways which lead to the interior of the host culture, the conscious recognition of the importance of being in the center of their world, and the attitudes and behaviors which demonstrate that it is a good place and we are lucky to be there.

Throughout the entire exposure in the center of that new world, the way is left open for each Experimenter to discover himself or herself, and to be discovered in turn. In our quest for personal and cultural awareness, for appreciation of the patterns and meanings of other cultures, and for the values of international understanding, every student should have an opportunity to try out those steep roadways to the interior. A green banana is waiting for each of them, there at the center of the world. Every man's grandfather came from there, and everyone around there has always known about it.

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Experiential learning, as John Dewey has helped us realize, is marked by these important characteristics:

1) A RHYTHM OF EXPERIENCE AND REFLECTION, AND
2) A CONTINUOUS INTERPLAY BETWEEN THE LEARNER AND WHAT IS BEING LEARNED.

What serves as a challenge to those of us in experiential educational endeavors is the broad spectrum of learning resources that are drawn upon by the learner and the engagement of his whole person - his emotions, his "inner world", his behavior, his mind - with those resources. Traditional ways of assessing cognitive knowledge (e.g. quizzes, examinations, papers, formal presentations) are not adequate for evaluating an individual learner's total experiential growth. We need techniques for assessing personal growth and maturity that address themselves in an integrated manner to the thoughts, feelings, and actions of the learner.

The Experiment has encouraged its summer group Leaders, semester Academic Directors, on-campus staff, teachers and students to develop approaches to experiential learning that are centered on the learner as a "whole person." Learners are accorded the central role in the assessment process, as it is **their** goals and objectives, **their** progress towards those goals (as perceived by both self and others) that are at the core of the significant learning taking place. Acquisition of knowledge per se is only part of our focus. High priority is also placed on the development of personal skills and commitment to apply both skills and knowledge in a responsible way vis-a-vis personal relationships and actions within a cultural context. Evaluation is seen as not only a definitive statement about what has been learned, but as a tool to help learners identify what still needs to be learned, what skills need to be gained if one's goals are to be realized.

Our educational goal, therefore, is three-fold:

1) THAT EACH EXPERIMENTER WILL BECOME A SELF-SUSTAINING LEARNER, CAPABLE AND DESIROUS OF ASSUMING RESPONSIBILITY FOR HIS OWN LEARNING;

2) THAT EACH EXPERIMENTER WILL GAIN AN ACCURATE INSIGHT INTO WHO HE IS AS AN INDIVIDUAL AND AS A MEMBER OF A GIVEN CULTURE, WITH A RESPECTFUL APPRECIATION FOR THAT CULTURE AND FOR THE DIVERSE CULTURES AROUND THE WORLD;
3) THAT EACH EXPERIMENTER WILL RECOGNIZE THE ESSENTIAL UNITY AND INTERRELATEDNESS OF ALL PEOPLES THAT UNDERLIE OUR CULTURAL DIVERSITY, AND WILL ACTIVELY PARTICIPATE IN HELPING TO CREATE A MORE PEACEFUL WORLD.

The articles that follow describe a number of approaches The Experiment has found helpful in assisting Experimenters to structure and understand their own learning within the cross-cultural context. Excerpts from Gordon Murray's report on his experience as Academic Director in Nepal, "The Inner Side of Cross-Cultural Learning", illustrate the integration of inner and outer learning that takes place in an experiential educational program. Sample formats used to help students take full responsibility for their own learning in various aspects of Experiment programs, including language acquisition and use, close this section on assessment.

ELIZABETH G. WARNER

DEVELOPING CROSS-CULTURAL LEARNING SKILLS

by Donald Batchelder, DIRECTOR OF CROSS-CULTURAL STUDIES

John Duley of Michigan State University has written an excellent set of articles on the use of the so-called "critical incident" technique as a means of "structured reflection."* It is recommended that any reader seriously interested in this approach to field learning for cross-cultural training and orientation should take the time to examine Duley's clear and thorough presentation. For the purposes of this article, it is our intention to illustrate ways in which The Experiment has been using the method in undergraduate course work, and as a learning device for students in summer abroad programs, as well as in semester abroad study programs.

Background: It is probably fair to state that students do regard language acquisition as an important skill, and are willing to devote time and effort to learning the language of the host country. They recognize the importance of language as a communication skill, and are genuinely concerned about their capacity to communicate and understand. At the same time, it might be fair to suggest that many of the same students do not regard other important cross-cultural elements as skill areas at all: observing, listening, information gathering, problem-solving, cultural awareness, self-awareness, and human relations skills in general.

In working with American students abroad, The Experiment became concerned about the tendency of bright, academically trained students to stroll through the streets, corridors and cultural richness of the world without noticing half of the potential learning opportunities, and being only superficially aware of their own learning process. A few years ago, a semester abroad group in Spain, assembled from some of our finest institutions of higher education, listened to a brilliant lecture in Madrid, delivered by a Spanish professor who had carefully assessed their language skill beforehand. He had prepared a special presentation for the group, tailored to the needs and interests they had expressed. At the end of the presentation, knowing that Americans are supposed to like give-and-take between teacher and students, he asked if there were any questions. There was a long silence. He asked again. It had been an excellent presentation, germane to the study projects on which they were working, but they had no questions. Not one. Were they shy? Bored? Tired? Inhibited by language? Unsure of themselves? Disinterested? Perhaps, but the Academic Director of the program, who was in the room, felt that the students were operating on a flat plane of unthinking passivity. They had no questions because they were not really interested at that moment in learning. They had no paths of inquiry which they were trying to follow, no fundamental concepts to test out, not even a low-level hypothesis to refine or disprove. Their main switches had not been turned on, and they seemed to be waiting for some external mechanism to engage their circuits. A valuable learning opportunity was missed as the silence lengthened, and the meeting finally came to an end.

A group in Brazil, invited to the home of Jorge Amado, the Brazilian novelist, had one burning question to ask this great observer of the human scene. It was, "could you tell us the names of some good restaurants here in Salvador?" This was not a group from The Experiment, but before we sing any victory songs, we ought to accept the fact that many study abroad and exchange programs share this phenomenon.

In order to address the problem directly, and to supplement other forms of orientation, The Experiment began employing the critical incident model as a device to help the students become conscious of the field learning process, and to encourage them to turn on that main power mechanism. We identified several specific variables to be worked with, and provided participants with opportunities to test out these skills and work with them in practice prior to departure. The variables regarded as crucial are: (1) Self-Awareness, (2) Communication Skills, (3) Problem-Solving Skills, (4) Learning Skills, (5) Technical and Factual Background, and (6) Social and Cultural Awareness. Our purpose is to encourage each participant in the conscious development of specific skills related to the cultural learning process. The overall goal is the conscious development of the attitudes, approaches and skills necessary to be a successful cultural sojourner in the host country, and a self-sustaining learner in the context of another culture.

The critical incident model was employed by The Experiment in the 1960s in Peace Corps training programs, and in the early 1970s was introduced as one component of the Cross-Cultural Studies curriculum in The Experiment's two-year undergraduate program for juniors and seniors, World Issues. The process included the writing of at least three one-page critical incident papers prior to departure for a semester or year of independent study and internships abroad, and the continuation of the process overseas, as a form of self-study and reporting. It was found that students became interested in the elements of cross-cultural learning and discovery as a result, became aware of themselves as cultural beings, and began to consciously assert control, if not mastery, of their learning process in the host country context. They had a specific set of categories with which to operate, a structure which worked, and, in a sense, an array of receptacles through which to process intentional inquiry, as well as the random learning which so often becomes lost amid the welter of facts, stimuli, and impressions. Perhaps the most important factor is the direct student engagement in articulating significant learning experiences. It is a dynamic process which can be taken from the printed page and put to work by the student.

At about the same time, the process was introduced to the Academic Directors who conduct EIL's Study Abroad programs each Fall and Spring term in about twelve countries. Their students were reluctant at first, since their work load included intensive language training, one to three-month homestays, a Contemporary Culture Seminar, and, in most cases, an ambitious Independent Study Project. But the critical incident papers which they produced revealed considerable insight into cross-cultural learning, and the practice has now been extended to include some of the Experiment's summer abroad groups. Critical incident papers are written on a trial basis during two and one-half weeks of pre-departure orientation, and the process is continued at the rate of one paper per week, generally one-page each, during three or four weeks of living with a host family abroad. These learning episodes are then shared and discussed, since they provide a live mechanism for the generation of ongoing orientation discussions and cultural learning as the program progresses. In effect, students generate their own case study materials. It can be used with university-age or high school-age students.

No one has ever been particularly comfortable with the term "critical incident", since it carries with it a note of calamity, and seems tilted toward the negative. The Experiment's resident Study Abroad Director in France calls it *"Cultural Analysis"*, and the Academic Director in Guatemala calls them *"Awareness Episodes."* The process is the same.

Purpose: The traditional college or high school course delivers materials which are already organized to a considerable extent: books, outlines, study guides, lectures, syllabi, regular evaluation and testing, and a reveiw process. The field-learning experience away from the traditional campus floods the participant with information, new experience, change, ambiguities, and impressions. The cultural sojourner is forced, to some degree, to organize all of this into some coherent pattern personally, and has to be able to integrate both cognitive and affective information. In this dynamic field situation the most needed learning habits are those of observation, reflection, organization and conceptualization. Written communication is one way to achieve this through the mechanism and discipline of writing down succinctly one's knowledge of culture and self, posing questions for oneself, searching for answers, and noting whatever changes the experience offers or brings about in terms of attitudes, values, beliefs, behaviors, interests, and approaches.

In employing the critical incident method, we are primarily interested in the students' cross-cultural approaches and learning, and feel that one of the better ways to make sense out of the rather vast, impressionistic field of culture, is to focus on and define specific aspects of phenomena encountered and learned, to refine them by writing them down in a systematic way, seeking further information where necessary, reflecting further, clarifying, and, finally, examining one's own role and behavior.

Approach: The following seven cross-cultural skill areas have been borrowed from Duley's excellent article. The explanations to the student which accompany each line item begin with Duley's own definitions, and have been expanded by The Experiment for use by our own students, and programs.

1. INFORMATION SOURCE DEVELOPMENT. The ability to use many information sources within a social or cultural environment. The student should work to develop information gathering skills such as observing, questioning the people one meets, and listening carefully.
2. CULTURAL UNDERSTANDING. Awareness and understanding of values, feelings and attitudes of people in another culture, and the ways in which these influence behavior. Or, reversing it, observation of behaviors and defining the values and attitudes which undergird the behaviors.
3. INTERPERSONAL COMMUNICATION. Listening well, speaking clearly, and also paying attention to the expression of non-verbal communication, such as the messages delivered through physical movements, eyes, facial expressions, and the whole range of meanings developed through face to face encounter.
4. COMMITMENT TO PERSONS AND RELATIONSHIPS. The ability to become involved deeply with people, beyond superficial relationships, giving and inspiring trust and confidence, establishing a basis for mutual liking and respect, caring enough for them and acting in ways which are both truthful for you and sensitive toward the feelings of others.
5. DECISION MAKING. The ability to come to conclusions, based on your assessment of the information available, and to take action. This might also be called problem solving, which includes learning to be explicit about the problem, work out steps to a solution, and generating alternatives. In the cross-cultural situation it is important to be able to identify what is at issue, the dimensions of the problem, and alternatives which are personally acceptable and culturally acceptable as well.
6. SELF-UNDERSTANDING. Awareness of and insight into your own learning processes, strengths, weaknesses, successes, failures, biases,

values, goals, and emotions. Consciousness of self, the way you are, your own openness to looking honestly at yourself. This is particularly important in conflict situations, or in situations where conflict might exist, in your tolerance for ambiguity and change, for example, or demands made on you from outside yourself; your capacity to deal with criticism or hostility, to hear what other people are telling you, balancing that with what you tell yourself

7. SELF-RELIANCE. Independence, resiliency, autonomy, willingness to accept responsibility for one's own actions, behavior and education. Your receptiveness to new experiences and ideas, confidence in yourself, and the ability to function independently.

These categories are handed out to the students at the start of the process, and the assignment is explained in detail. The students are then asked, during the orientation period, to select one particular episode or event which occurred just before leaving home to come to the orientation site, or something which happened enroute. The format can be as follows:

1. Identify the event or occurrence with as much specificity as possible, the problem to be solved, the issue involved, etc.
2. Describe the relevant details and circumstances surrounding the event, so that readers will understand what happened. (What? When? How? Why? Where?)
3. List the people involved, describe them and their relationships to you and to one another. (Who?)
4. Describe your own role in the situation: i.e., what you did, how you acted, and identify the particular cross-cultural skill or skills involved. How well or badly did you understand the situation? How well or badly did you handle the situation? How well or badly did you use the skill involved? What would you do differently the next time? Describe your interpretation of events.
5. Write a brief analysis of the incident, tell what you learned from the experience, and state your estimate of the level of development of your particular cross-cultural skills as you reflect on the incident.

Papers should be refined down to one page, or not much longer than one page. The clarification involved in articulating the entire episode and its sequelae in one page has proved helpful to many students in improving their writing skills, in addition to helping them become more familiar with cross-cultural concepts and actions. A staff member, advisor or facilitator should read the papers and provide written or oral feedback promptly, prior to the next assignment. As we employ it, the second practice assignment during an orientation period is focussed on an event or episode which occurs at the training or orientation site. Again, review and feedback are provided promptly, and, with the students' permission, the papers may be used for group discussion during subsequent orientation meetings. The general effect is to heighten the consciousness of the participants and groups to cross-cultural issues, and they are likely to share thoughtful learning episodes which might otherwise pass unnoticed. If time permits, a third critical incident paper or cultural awareness assignment can be given, this time leaving the choice of topic, and time of occurrence, completely in the hands of the students. Or, if a particularly good cross-cultural film is being used during the orientation, students may be asked to write a one-page paper describing their cultural learning, or a specific cross-cultural insight, derived from viewing the film.

The stage is then set for the writing of short papers during the Experiment homestay abroad. The participants have developed some skill with the process, plus confidence and interest in it. There is an opportunity for the leader or advisor overseas to review and discuss the papers, and if and when group meetings are held, the papers can become the basis for some excellent cross-cultural discussions. In this manner, a mechanism for ongoing orientation is built into the structure of the overseas program. Instead of sharing their five best colored slides with one another, they begin to share their most illuminating learning experiences with each other and the leader or advisor.

A few brief critical incident papers from France are appended to demonstrate the kinds of writing which might be expected through the use of this process.

SAMPLE: A CRITICAL INCIDENT

"Living with my French family, I have found it necessary to change my lifestyle, to adjust to their way of living. This has been difficult because my own way of life is more habitual and natural to me, yet things I am accustomed to doing are not always acceptable to the French. I was able to adjust to most of their habits after a period of time, but in the beginning of my stay my family had to have beaucoup de patience. This critical incident concerns a misunderstanding which arose one evening as a result of these differences in habits.

"I am a night person. At school I was used to staying up until the early hours of the morning and consequently sleeping late as well. I enjoy the solitude and peacefulness of early morning and the time to myself is dear to me, something that is hard to give up. However, as my family in France goes to bed early, around 10:00, and gets up around 7:00 in the morning, I soon realized that some adjustment would have to be made on my part.

"On one evening in particular, I had come home late (by French standards) after visiting some friends that I had met through my family. As it was only 10:00 p.m., which is often the hour I begin to work at school, I sat down at my desk to study. My parents had gone to bed, the house was quiet, and I was soon lost in my work. The hours passed quickly, but I had no concept of time. As I was reading over a letter that I had just finished writing my French professor, I heard some stirring noises in the hallway; and suddenly with a loud click, all of the lights went out in my room, and the door of my parents' room shut quietly.

"There I was, in total darkness, with letter in hand sitting at my desk, confused, unprepared, trying to understand why in the world they would turn out the electricity on me. If they didn't want the lights on, why wouldn't they just ask me to turn them out and go to bed? I didn't know what to think. I was surprised, perplexed and a little ashamed because I had not thought about conserving energy in my late night studies—but I was also mad that they would leave me in the dark rather than simply asking me to save electricity and go to sleep. Once my eyes had adjusted to the night, I quietly slipped into my pajamas and crawled (literally) into bed.

"The next morning Madame explained to me what had happened. Monsieur had woken up in the middle of the night, saw that my light was on, but did not think there was any feasible way that I could still be up at 3:00 in the morning. Assuming that I had fallen asleep without turning off the light, but being too 'correct' to look in on me, he solved the problem by cutting off the electricity completely. Then Madame continued to lecture me about staying up so late. I was apologetic, told her that I had simply lost track of time, and that it wouldn't happen again. Yet I dreaded the thought of sacrificing my hours of solitude.

"This incident developed my skills of cultural understanding, commitment to persons and relationships, and self-understanding. I realized that I would have to change my hours and habits to comply with those of the French culture. My commitment to my family and my desire to please them helped me to adjust to their way of living, even if it meant giving up something I enjoy very much, something which, until now, I have always had the freedom to enjoy. This sacrifice helped me to understand more about myself, my values, my habits and how they differ from those of my French family.

"I was able to change, or at least compromise. From that night until the end of my stay I never again studied late with the lights on."

SAMPLE: A CULTURAL ANALYSIS

"Preparing a picnic is a trivial thing, right? One just throws together two pieces of bread, some luncheon meat, and grabs an apple and one has a picnic, right? Wrong. That is what often occurs in the U.S. but is not always that simple in France. And, through my expecting a French picnic to require only the same amount of preparation as it does in the U.S., I overlooked the obvious fact that through differences in lifestyle, it wasn't the same thing here. I therefore created an incident between my French mother and myself.

"It was necessary for me to bring a picnic lunch along on a day excursion with my group, and although I knew about it a few days in advance, I kept neglecting to ask my mother if she could prepare one for me. I think I kept forgetting to ask her because I assumed that a picnic was such a simple thing to make. Much to my surprise, when I finally did get around to asking my mother the night before, she became upset and angry with me because I had not asked her earlier. Her reaction stemmed from the fact that she had nothing with which to prepare a picnic and therefore would have to go out the next morning and buy things for me. She was perfectly justified in her reaction and I felt awful about causing this problem. What I had overlooked was that many French people and especially my French family don't keep a lot of food on hand and buy their necessities day to day. A picnic thus requires specially buying the necessary things. I attempted to resolve the situation by explaining to Madame why I had misunderstood the importance of preparing a picnic and of course offered to go out and buy the necessary things. Luckily she was understanding.

"Through this situation, I gained a further insight into the differences between French and American culture. It also gave me the experience of dealing with someone who was angry with me in French. But mostly it furthered my awareness of not having the same expectations here as I would in my home culture. Little did I know before coming here that I would be learning things through a 'trivial' thing like a picnic!"

SAMPLE: SHOPPING

"One Saturday afternoon after my arrival in Caen I decided to walk around the downtown district to familiarize myself with the stores and little shops. After much window shopping I could no longer battle the temptation to try a patisserie and chose a rather large and inviting looking store. The woman attending it immediately asked me what I would like upon my entry. However, this being my first encounter with such delicious appearing pastries I replied that I had not yet made up my mind and would like to look. She seemed quite patient as I walked around eyeing the vast variety of delicacies on display. It was then that I noticed the ice cream freezer near the door and went over to investigate its contents. My curiosity taking over, it never occurred to me that this was taboo in France, since it's normally quite acceptable in the U.S. I had no more opened the lid than the woman was at my side. She closed it rather sternly, proceeding to explain that 'we do not do this in France,' again asking what I would like. Being taken by surprise I apologized and feeling obliged to make my selection, chose an ice cream.

"This incident entailed the use of understanding, a skill that I had forgotten to bring with me that afternoon. I had been made aware of the fact that shopping is different in France, the clerks expecting to be of assistance as soon as you enter the shop. However, at the time it had seemed so logical to look for myself thus avoiding the unnecessary question of the contents of the freezer. I was behaving like an American and it was obvious by the lady's remark that she had recognized me as foreign. I was somewhat hurt by her reaction to my innocent curiosity, but also disgusted with myself for not having asked the question which was expected of me.

"Upon further thought, however, I realized that it was not only lack of understanding but also fear of using the language which had caused me this embarrassment. It was much easier for me to look for myself than to phrase the question in French. This realization was a further cause for malaise.

"This experience forced me to become more fully aware of the necessity of following the norms of the society in which you are living, if for no other reason than politeness. However, more importantly, I realized that language is the key to integrating oneself into a foreign culture and that my timidity to use it had caused my deviant behavior. I am now in the process of making it a practice to speak to the merchant when I enter a store and to allow them to help me. In this way I am solving both the problems of courtesy and fear of using the language."

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*Duley, John, "Cross-Cultural Field Study" in **Implementing Field Experience Education,** New Directions for Higher Education, No. 6, Summer 1974, pp. 13-22.

ASSESSING EXPERIENTIAL LEARNING OVERSEAS

by Bruce Wyatt, CO-DIRECTOR OF ACADEMIC STUDIES ABROAD

Periodic assessment of an individual's experiences is an integral part of The Experiment's overseas programs. To gain most fully from the cross-cultural context, Experimenters are asked to set their goals, regularly reflect upon their experiences, analyze what they are learning and how they are learning, and record their impressions and thoughts. The focus of reflection is on three areas of learning:

OTHER: THE NEW CULTURE, ITS PEOPLE AND LANGUAGE, THE OTHER MEMBERS OF THE GROUP, THE U.S. CULTURE;

SELF: VALUES, EMOTIONS, ONE'S IDENTITY AS AN AMERICAN AND AS A WORLD CITIZEN;

NATURE OF LEARNING: METHODS OF INQUIRY, COMMUNICATION, LEARNING PROCESSES AS EXPERIENCED BY THE INDIVIDUAL.

While we consider these three areas of learning as equally important, we find that most Experimenters' growth in each is variable. Some of the factors are their prior experiences and knowledge, their social and emotional maturity, their attitudes, motivations, and current interests. Built into each Experiment program are opportunities for the individual Experimenter to grow in all three areas of learning at his or her particular level and pace.

Other, the first-mentioned area of learning, is the one most easily assessed. Examples of such learning include understanding the relationship between the executive and legislative branches of government as well as understanding how electrical outlets and switches differ from our own. Experimenters are encouraged to pursue learning about "other" through interacting directly with the culture and its people. For example, studies of agriculture are apt to take place through visiting or working on a farm and talking with the farmer and his neighbors as well as through studying development plans in a university library. Part of such learning comes from the comparative reflections on American agriculture, electrical systems, or government. Experimenters' temptations to make precipitous value judgments on the relative merits of the two cultures are tempered by the guidance and timely questions of the group leader.

The leader serves in many ways as a facilitator of learning, rather than a source of learning. She/he encourages Experimenters to become more observant, to develop both curiosity and understanding of the host culture and of all they are experiencing. Group discussions provide testing grounds for impressions and ideas, helping group members learn from each other. Methods of stimulating inquiry might include identifying all the unfamiliar items in one's homestay setting and discovering their significance, or learning about current issues from newspapers, magazines, radio and television, and discussing these with homestay family members.

Experimenters are asked to record their experiences in journals and in "critical incident" papers (refer to the preceding article on "Developing Cross-Cultural Learning Skills"). They are often asked to design a project focusing on some aspect of the host community, and share it with the group in one or more forms - sometimes oral or written, but sometimes also visual (e.g. photographs, dance, drawings, mime) or gastronomic (the preparation of a cultural dish or meal for the group).

Perhaps the most dramatic learning by Experimenters, however, lies in the area of **Self**. Experimenters are continually bombarded by new sensations and stimuli. They find themselves having confusing new feelings, experiencing new reactions, developing new behaviors that seem called for in the new culture. The old patterns and expectations and cultural norms are no longer adequate, the old values no longer serve in exactly the same form. The leader works with each Experimenter both individually and within the group to raise each one's general awareness of individual identity and how all the new feelings and reactions can be understood and appreciated. During orientation at the beginning of the program, each Experimenter is asked to identify personal goals. The group develops group goals as well, and through various exercises and discussions grows in its appreciation and understanding of the "cultural baggage" each member is bringing to this new experience - both the cultural values of the American context and the personal expectations and fears held by each individual. These perceptions and feelings are recorded in individual journals or "letters to self" that are read again at various points in the program, providing perspective on the changes and growth that are taking place.

The individual journal is perhaps the key tool for both the Experimenter and leader in assessing self-growth. Leaders often ask that Experimenters share selected passages from their journals with them during the course of the program (honoring the individual's right to keep private those entries they prefer not to share). In discussing self-growth with an Experimenter, the leader helps him or her to see the congruence between stated goals, declarations of growth, and actual behavior. It is not enough for an Experimenter to say "I am becoming more patient" when just two days previously he/she stomped furiously around a bus station because the bus was two hours late and the group leader had observed similar impatient behavior at the start of the program.

The Experiment experience is one that attempts to relate the learning about "other" and "self" to discovery of the "nature of learning". Learning that is based on experiential, action-based opportunities taps ways of "finding things out" that are not called into play in the classroom setting. Language training and cultural orientation sessions both prior to departure and throughout the program help the Experimenters acquire culturally sensitive methods of inquiry and techniques of non-verbal, as well as verbal, communication. The group leader helps Experimenters become more skillful in using different means of inquiry and in identifying the learning processes that work best for them.

Experiment programs are beginnings, not ends. We don't promise to deliver self-actualized experts on a foreign culture, fluent in its language and professionally skillful in working within its "system" at the end of a program. What we try to do is to move individuals towards becoming more responsible, sensitive, and knowledgeable world-minded adults.

THE INNER SIDE OF CROSS-CULTURAL LEARNING

by Gordon Murray, ACADEMIC DIRECTOR IN NEPAL

My curiosity about Nepal began in a most unusual way. I had holed myself up in the basement of Chapin Hall, Amherst College, to complete my undergraduate philosophy thesis, which among other impossible questions, was attempting to ask whether what I call 'red' is the 'same' as what other people call 'red'. It was the wee hours of the morning, and my eyes were wandering weary and glazed over one of those giant classroom maps hanging on the wall. This one showed the topography of Asia in neat contoured stripes of blues, yellows, greens and browns. One could hardly help noticing that at one point north of India, nature seemed to have shoved all those contour lines together with particular recklessness, forcing the map-maker to take pains to fit the progressive shades of brown into a constricted little band, which culminated in a broad crescent of bright orange—the largest spot of orange on the whole map. The key informed me that these were elevations 'above 10,000 feet' leaving my imagination to wonder if they really stopped there or if the map-maker had simply run out of colors. These were, of course, the Himalayas. And in my mood of rarefied speculation, I began to wonder if any such place really existed, or if the map-maker, being bored, had invented this unlikely terrain, confident that no one would ever actually bother to go there and reveal his prank.

Within a year I was there, and so were the Himalayas: not orange, but white. The circumstances around my decision to go to Nepal were likewise unusual. I was attending Law School when I got in the same day's mail a request from my draft board to report for a physical exam, and an invitation from the Peace Corps to teach in Nepal. I stayed up all night reading Hesse's NARCISSUS AND GOLDMUND, and by dawn I had resolved to leave Narcissus in the cloisters of academe (and the clutches of war) and follow the wild, free and loving Goldmund to the ends of the earth—that is, Nepal.

The point of these reminiscences is that we come to Nepal (and, I suspect, other cultures) for strange reasons, reasons that have more to do with our lives back home than with a zealous scholar's dedication to study the new culture. My experience with Experiment students has shown me that I am not unique in this respect. For every anthropology major building a career in South Asian studies, there are two math majors who are sick of schoolbells, identity crises and parental hassles. People come to Nepal—perhaps more than other places—to leave someplace else. And Nepal is about as far away as you can get: if you drilled a hole from where I'm sitting straight through the Northern Hemisphere, you'd emerge in the Gulf of Mexico somewhere off St. Petersburg, Florida.

With all this in mind, I have directed the past two Experiment programs as a sort of unbridled learning experience, in which the students are encouraged to disregard the fences in which academic learning is often penned, and let learning accompany them on whatever inner and outer adventures they pursue. I start with the assumption that everything they observe about Nepal is equally an observation about themselves; and that every observation about themselves—their behaviors, feelings, values—likewise reflects Nepal. In this way I try to help them see their experiences not as exotic adventures but as integral parts of their lives, a chapter in their own broader evolution.

This is not the only way to run an Experiment program, perhaps not even the best. Indeed, at times, I've felt like I was directing a sort of jet-age therapy group, indulging in a subtle new form of third world exploitation by using Nepal as a mirror for self-absorption. But I keep returning to the notion that however we lead our outward lives, inwardly we are constantly dealing with our own quests for self-discovery and growth, and that the opportunities to further that quest in Nepal are too great to miss. And I am often reinforced by the observation that when we feel good about that inner quest, we are more receptive and involved in the outer world. Openness is openness, inner or outer.

So this report is a summary of my attempts to help people link cross-cultural learning with learning about themselves. In Nepal, the group leader has great flexibility to mould the program to his or her particular bent. In my case, I was interested in continuing to develop skills at facilitating learning in alternative settings. So this report not only reflects my notion that it is important to connect inner and outer learnings in a foreign land, it also **embodies** that notion: it represents a large chunk of my own personal learnings about me in Nepal.

STOPPING THE WORLD

A. THEORY

> *You must realize that each man has a definite repertoire of roles which he plays in ordinary circumstances, said [Gurdjieff]... "He has a role for every kind of circumstance in which he ordinarily finds himself in life; but put him into even only slightly different circumstances and he is unable to find a suitable role and for a short time he becomes himself."*
>
> *Ouspensky:* **In Search of the Miraculous** p. 239

For me, the excitement of an Experiment program has been participating in this process of "unbecoming" who we thought we were, experiencing the discomfort of being without familiar roles, stripped naked of our cultural clothing; and then in the vacuum thus created, "becoming ourselves": getting in touch with deeper, simpler, more fundamental human characteristics beneath our culture-bound personalities.

Surely the Nepali culture is the "content" of the learning here. But it is not pinned down like a dead frog for intellectual dissection: it is as far as possible the living milieu in which the Experimenter carries out his or her real, total life for a while. This is, in my understanding, the key distinction between purely academic learning and experiential learning: in the latter, the learner is more a part of the learned—it's all a big stew. So it seems valid to me to give equal attention to the inner world of the learner—values, concepts, roles—and the outer world of the learning environment—the Nepali culture—for it is at the interface of these two worlds where the exciting changes and growth are taking place.

B. PRACTICE: THE TEACHER AS MODEL

During the cross-cultural lecture series, I gave a series of talks which attempted to provide an example of the kind of learning I thought could take place on this interface between me an Nepal. This exercise had several benefits. By sharing more of my life with the students I became more of a real person for them. By showing how I had tried to embody my cross-cultural learnings in my broader life they became more concrete to them, and my learning model more credible. And the process of articulating my learnings was a valuable excercise for me, giving me sustenance even as it contributed to the program.

What follows is a summary of the main ideas of those talks. I felt very good giving them: they were at once my single most valuable contribution to the program and my single most important self-learning experience. This coincidence strikes me as significant. When one puts energy into sharing what is important and challenging to one's own growth, chances are it will be valuable for other people's growth. The subject we know most about is ourselves, and the only real work we can do is on ourselves. Hopefully the reader will see past the person-bound details to their own experience and how it has shaped their own particular life.

> *Everyone who comes into contact with a child is a teacher who incessantly describes the world to him, until the moment when the child is capable of perceiving the world as it is described. According to Don Juan, we have no memory of that portentous moment, simply because none of us could possibly have had any point of reference to compare it to anything else. From that moment on, however, the child is a* **member**. *He knows the description of the world; and his* **membership** *becomes full-fledged, I suppose, when he is capable of making all the proper perceptual interpretations which, by conforming to that description, validate it.*
>
> *"You have simply* **stopped the world**,*" he commented after I had finished my account… "What was the thing that stopped in me?" "What stopped inside you yesterday was what people have been telling you the world is like. You see, people tell us from the time we are born that the world is such and such and so and so, and naturally we have no choice but to see the world the way people have been telling us it is."*
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> —Castenada: **Journey to Ixtlan**, pp. 9, 299.

In Nepal, where we choose to come and live in the absence of so many familiar cultural cues, our habitual behavior-patterns that were once as comfortable as a pair of old faded jeans are suddenly stiff and starchy and out of place. Where once "thank you" and "you're welcome" punctuated our speech often and automatically, now there are no such words in the common vocabulary. Where once we walked men and women casually arm-in-arm, now to touch in public brings stares of amazement. Where once the tender touch of one man to another was an anxiety-provoking sexual invitation, here men stroll lazily holding hands, or share a bed in intimate but non-sexual affection. Where once we had a consistent "description of the world" as Don Juan calls it, built up bit by bit since days past remembering, resulting in a complex world of semi-conscious habitual reactions and behaviors, now we are stripped bare: we have "stopped the world".

The mind puts up a strong resistance to being thus deprived of its reality-patterns: it throws up fear and value-judgement and projection—what we call "culture shock"—in repeated attempts to defend its threatened security. Gradually, as it learns the "description of the world" of the new culture, it loosens its hold on the old description. And at times a gap opens "between" the two descriptions, where the mind glimpses the ultimately highly conditioned nature of its every minute operation and, at once horrified and liberated, feels a deeply releasing sense of openness, space and tolerance.

Each person experiences this in their own particular ways. By way of illustration or example, I want to share some of the ways my description of the world has been "stopped" in Nepal, and some of the ways

I've tried to integrate my experiences into a new description of the world. I'll take as a general description of who I was in 1969, when I first went to Nepal, the phrase "I am a Middle Class American Male," and touch on how the four parts of this description have changed over the past eight years.

1. "MALE": SEX—ROLE CONDITIONING

I grew up in an atmosphere where sex was never discussed. There was a subtle but definite message that sex was somehow a preoccupation of vulgar people. The highest pleasures were the pleasures of the mind, and physical sensations were ignored to the point that the mind could almost forget it dwelled in this inconvenient set-up called a body. Mind and body were assumed to be fundamentally dissimilar: to suggest a connection bordered on a sort of bodily socialism—a corporal analogy to class leveling—and was therefore heretical.

My information on sex and sex-roles came not through open discussion, then, but through films, advertising, joking and the kind of indirect sexual jousting and social banter which never comes directly and naturally to the point, but only indicates, by innuendo and implication, the proper roles of men and women. And, of course, there were the tacit and powerful sex-role models of my parents. Information gathered in these ways gradually crystallized into stereotypical images of men and women. Males were strong, dominant, competent. With other males they were competitive, powerful, even aggressive; humor was appropriate but tenderness and weakness were not, the rational side was acceptable but the feeling and intuitive sides were not. With females, men could break down and be vulnerable, relying on women for emotional support, for this vulnerability never threatened their ultimate power or command over the relationship. Women were, by contrast, weak, incompetent, submissive, emotional, irrational. They had a monopoly on feeling and intuition. They were the comforters, the nurturers, the source of warm tenderness. They were protected by the hard shell of the male from the roughness of what was rightly described as "a man's world" in which they were naturally too weak to participate. Theirs was the proverbial "woman's work" which was never done: the cyclical tasks of cooking, cleaning and nurturing the growing offspring. Homosexual men—though of course no one actually **knew** any—were thought of as effeminate women-haters; homosexual women—why, they didn't even exist. This was my sexual description of the world.

One evening in Nepal I was listening to the nightly recitation from the holy books at a friend's house when it began to rain. My friend said I should spend the night there, so I took my place on the floor alongside the several brothers of the family. In the middle of the night my friend threw his arms around me and kissed me, saying "this is

Nepali love." In the morning, the world had a different feel to it.

The taboo against males showing physical affection to one another is tremendously strong in our culture, whereas in Nepal a relaxed physical affection among male friends is the norm, a facet of the Nepali description of the world.

From my "stopping of the world" in Nepal, I gradually came to acknowledge that I felt physical attractions for men, and began to express those. I found that learning to act on gay feelings was learning to get in touch with my body, for there were no models other than my feelings to go by. The only model for such relationships offered by our culture, until recently, was an exaggerated stereotype "homosexual" which felt as foreign to my own nature as did the stereotypic macho male. By learning to base my physical relations with people on inner feelings rather than outward culture-bound expectations and images, and to relate to **people** rather than males or females, I began to feel more comfortable and natural with both sexes. A new description of the world started developing then, which continues to this day.

2. "MIDDLE-CLASS": ECONOMIC CLASS CONDITIONING

Perhaps one of the reasons it was important for middle-class people to ignore sex with such puritanical rigor was that sex tended to distract one from the really important task in life: upward mobility. Sex was not only vulgar, it was "cheap", and somehow the province of the lower classes. The economic and sexual descriptions of the world fit together like a jigsaw puzzle: there was a sexually indulgent, economically stagnant lower class, a sexually stagnant, economically indulgent middle class, and rumors of an upper class—movie stars and other big-wigs—who could afford to be both sexually and economically indulgent.

The drive for upward mobility was rooted in the very real sufferings of poverty, especially during the depression, which showed that one could never climb high enough on the ladder of success to be totally safe from the demon poverty. This was all part of my upbringing, and part of the urgency behind the familiar refrain "What do you want to be when you grow up?"

This last saying bears some analysis. First of all, the answer is invariably in terms of economic role rather than characteristics or qualities: I want to be a doctor, lawyer, merchant or thief, not I want to be kind or skillful or well-rounded or perceptive. Furthermore, the verb "to grow up" shares the subliminal sense of finality or completion pointed out by Benjamin Lee Whorf, common to all verbs suffixed with "-up": to clean up, sweep up, eat up, lock up. Grown-ups, then, are people who have stopped growing, they've arrived. Where? At some economic niche whose security must not be threatened by further growth—experiment, adventure, openness or change. This, then, is the dubious model of the proper life implied in the seemingly harmless question "what do you want to be when you grow up?"

In a traditional Nepali village, there is no notion of upward mobility. People live in the way their ancestors had since time began—farming, and farming in a particular way which had evolved slowly, imperceptibly over the generations. These people live so far below the "poverty line" and the various "minimum daily requirements" that these measurements simply lose their sense. They live, as did I for a time, without electricity, running water, and other "necessities of life." Yet as I lived among them I noticed they did not seem substantially less happy, fulfilled or sane on account of their poverty. I began to reflect that the correlation between happiness and economic progress—a foundation assumption of the upwardly mobile classes—was tenuous and misleading at best.

The experience of living in a simple Nepali style was a stopping of my economic world. Since then my description of the world has had a new set of economic assumptions. Simple living, taking care of my material needs without leading a highly consuming, wasteful, indulgent economic life, and without needing to judge my value as a person by how much money I made and how that compared with others—these ways of living make sense to me in a way that competitive, highly consuming, upwardly mobile ways do not.

Finally, I assume that I will never grow "up"—never stop growing. A plant sprouts, flowers, goes to seed, withers, dies. How am I different from a flower? Carl Rogers says he feels like he's changed just about as much from 65 to 75 as during any previous decade of his life, and why not? So, with this assumption, the necessity of accumulating wealth for one's security in an economically useless old age is diminished: I hope to remain useful and growing until I die. I choose to trust in the process of my life, though it be a windy path invisible beyond the next bend, rather than choose the visible but deadening security of becoming grown-"up".

3. "AMERICAN": CULTURAL CONDITIONING

This is such a broad area I want to focus on just one aspect, narrow but significant—our sense of "self"—and contrast that with a very different sense of self which we encounter in Nepal.

Perhaps our sense of self is rooted in shared archetypes of bold pilgrims and pioneers, and a frontier struggle which favored "rugged individualists." Our history as a nation begins with eccentric individuals trying to gain power over their own lives by getting out from under the tyranny of groups, and the theme of respect for individuals and mistrust of groups still runs strong in our conditioning. From an early age we are taught about private property: it's my toy and not yours, my room and no one else's.

Learning to read strengthens this archetypical and childhood emphasis on the individual. A major theme of Marshall McLuhan's **Understanding Media** is how the experience of literacy has the subliminal effect of etching into the mind a profound sense of self as distinct from the group. Reading is fundamentally a **private** act: one must go out of one's way to make it public by reading aloud. Otherwise, the act of reading adds to my own private stock of experience; even if you and I read the same book, our experience is more private than, say, if we attend the same poetry reading. The sense of my own unique self with its special store of knowledge is developed to great depths in the literate person.

Other important subliminal consequences of literacy according to McLuhan include linear logic and a linear sense of time. The fact that a book is really one long line of information—broken up for convenience into lines and pages—conveys the subliminal message that knowledge can, in fact, be expressed linearly. For the literate person, it makes sense to analyze the world by a "train" of thought, a "line" of argument, a "series" of deductions—what we call "logic". Furthermore, the fact that words are made up of arbitrary phonetic signs having no independent meaning predisposes our minds to accept a sense of **time** made up of arbitrary uniform segments having no experiential meaning. That is, we don't tell time in terms of feelings like readiness, boredom, anxiousness, but by seconds, minutes and hours, which have no correlates in nature. That we have invested these abstract arbitrary units of time with a concrete substance and reality wholly independent of our experiences **in** time is reflected in our vocabulary: "time is money", so we must "spend" it wisely and avoid "wasting" it; of course time "flies" and occasionally, when we "kill" it, even dies.

This highly developed sense of individual self, with its notions of private property and space, its linear logic and concrete notion of abstract time, only becomes clear in contrast to what McLuhan calls "oral" cultures, of which Nepal is a good example. The archetypical unit here is the group, not the individual. From an early age children are taught to think of themselves as intimately bound to a series of concentric groups—extended family, village, caste—which are in turn rigidly distinguished from other groups of the same type. The smallest property-holding unit is not the individual, but the extended family, the use of possessions being determined by consulting the male hierarchy: younger brother obeys elder, son obeys father, wife obeys husband. Even a person's name often reflects the group: last names are most often caste names, and the young are very often called by their rank in the family—e.g. "second son" or "youngest daughter"—rather than their given name.

In oral cultures like Nepal, the bulk of the transfer of information comes through oral interactions with people, rather than through the printed page as in highly literate cultures. In contrast to the inherently private written medium, the oral medium is intrinsically public: one must go out of one's way to make it private by retreating out of earshot. Thus the sense of identity with the group is strengthened, the stock of private experience is not built up to anywhere near the extent it is in a literate person.

Similarly, no sense of linear logic is developed in an oral culture. The logic of conversation is filled with characteristics the literate person calls "illogical": emotion, digression, redundancy. The syllogisms of oral logic are made up not of premise, argument and conclusion, or of necessary and sufficient conditions, but rather of a complex test of sincerity and intensity of feeling in which repetition and a loud voice are valid tools. And finally, the sense of time in an oral culture tends to be based on natural cycles, hence is experiential and cyclical rather than abstract and linear. The seasons repeat endlessly, each year rice is planted in the same way it always has been; time is made up of experiential repetition and moments of varying intensity, rather than an infinite progression of abstract ants marching inexorably ever onward in one long line.

In my experience in Nepal, countless little characteristics which seemed mysterious or irritating or absurd when viewed through my American "description of the world" were made clear by McLuhan's analysis of the oral culture's "description of the world". For example, living in a Nepali home there is a lack of private space: people sleep together, children are rarely excluded from "adult" conversations or gatherings, there are fewer doors. A family member is apt to pop in and stare at the strange new Westerner at great length, without thinking twice about it. Nor is property private: one's possessions are apt to be methodically examined, unbidden, with frequent requests that things be given away. After all, if an Experimenter, for example, is a member of the family, the property must also be the family's. Explanations for all sorts of behaviors will be given un-selfconsciously in terms of groups: "Brahmins don't eat pork", "we do it this way", "this is Nepali love."

A good example of nonlinear logic at work is the persistent hospitality at meal time: the rice-or-tea server will insist over and over that you take more, even after you've refused. A single refusal is not the necessary and sufficient condition it would be to a linear mind: repeated offerings and refusals are the telltale marks of oral logic at work, and sometimes a source of extreme discomfort to the unsuspecting and stuffed American.

Finally, the Nepali sense of time: if an event is called for 6:00 but doesn't start till 8:00, no one minds, except the American, for whom the abstract meaningless units have been ticking away with maddening relentlessness for two whole hours. For the Nepali of pre-watch technology, the smallest unit of time is a quarter-day: there is morning, daytime, evening and night. Time is measured more experientially and concretely, filled out with the reality of feeling: if things aren't ready by 6:00, it's not that they're late, it simply isn't time to begin yet.

In all these ways, with respect to individuality, thought-patterns, space and time, the Westerner living in an oral culture is constantly interacting with a people whose "description of the world" is vastly different. If his or her own cultural conditioning continues to interpret behaviors in terms of its own description, frustration and misunderstanding result. Only when the person can relax that description and "stop the world" can things fall into clear and sensible patterns.

4. "I": EGO CONDITIONING

> *"Who are you?" said the caterpillar... Alice replied rather shyly, "I—I hardly know, sir, just at present—at least I know who I* **was** *when I got up this morning, but I think I must have been changed several times since that."*
>
> Lewis Carroll: **Alice's Adventures Underground.**

Buddhist psychology offers a model to get at the deepest roots of our conditioning: the notion of a permanant "I" or ego. Whether I've grown up with a highly literate, Western notion of "I" as a distinct individual, or an oral culture's description of numerous "we's" with which I identify, there is the tendency to believe in something permanent underlying all my various experiences. This sense of a permanent ego is an illusion,, according to the Buddhists: we have been exposed to a series of "descriptions of the world" that have all been couched in terms of "I" since time-out-of-memory, which has led us to the blind conclusion that "I" exist, independent of the ever-changing perceptual flow of my experience. This Buddhist analysis has had a great effect on my life and thinking, and underlies a lot of what I've been saying; so in this section I'd like to offer a brief sketch of that analysis.

Buddhist psychology distinguishes 12 stages or consequences of ego-conditioning, or the build-up of our "description of the world." In the Tibetan tradition, these stages are depicted on the "Wheel of Life," which is a sort of layperson's pictorial summary of the main Buddhist principles, painted at the entrance of most all Tibetan temples.

Our illusion of a permanent ego is depicted by a blind woman (1): on the basis of this spiritual blindness we build up our ego-personality like a potter creating pots (2). This is a powerful metaphor: our experiences are fixated by the ego into forms (pots) losing sight of both the impermanence of all those forms, and the fundamental identity of the "stuff" of undifferentiated experience (clay) with the rest of the universe. The mind that does this ego-potting is, like Alice, never the same moment-to-moment: it jumps from object to object like a restless monkey (3). The mind is an inextricable combination of "physical" and "mental" (two men in a boat—4) with six sense-windows (5): sight, hearing, smell, taste, touch and thought. It is through these sense doors that we make contact with the world, as two lovers contact each other (6). Such contact gives rise to feeling or perception, exemplified by a man with an arrow in his eye (7). We respond to our feelings with aversion to unpleasant ones and grasping after pleasant ones, like a monkey grasping for fruit (8). We fall into habit-patterns of satisfying these sensual needs and craving more, like a thirsty man (9), thus furthering the process of ego build-up, identifying our "selves" with the sensory world. The process by which the sensory flow, coming through the six sense-windows, is crystallized into more ego, is symbolized by a pregnant woman (10), in whom a new being has been conceived. Our continuous "conception" of our ego-self results in ever-continuing births (11) and deaths (12) of ego-moments, keeping us immersed in spiritual blindness (1).

As I understand it, the way out of this cycle is to stop and hang out at link 7, the man with the arrow in his eye. This is "bare perception" or simple observation, a state of alert openness to sense impressions without reaction, judgement, interpretation. It is not a denial, suppression or rejection of these impressions, nor is it a reaction; it is a middle path of awareness with non-doing, openness with non-reaction. From this state one can watch the never-ending flux of one's own universe, the perceptual flow impinging on the six sense-windows, without allowing that flow to harden and crystallize into a notion of something permanent "behind" or "beyond" the flow itself—something we call "I". There is no "I", there is only the flow. We are like a beaver building a dam: we take bits and pieces out of the flow of the river of our experience, and tangle them together into a whole which is greater than the sum of its parts—the dam. The dam successfully blocks the river, creating a still, calm pool called "I" in which we can function. The problem is that we tend to forget that the pool is impermanent, that the dam is only an impermanent arrangement of pieces taken from a much more fundamental flow.

This Buddhist perspective seems to me like an especially healthy one for the stranger in a strange land—the foreigner in another culture. To be open and observant to both the inner and outer flow, without reacting, judging, evaluating: this is the first step, is it not, to understanding ourselves and the culture? It is a mechanism for "stopping the world". By watching our own feelings and perceptions, and noting our tendencies to react with grasping and craving or dislike and aversion, we watch in intimate detail the process by which we have built up our "beaver-dam"—our most basic "description of the world"—our notion of "I". And by stopping that build-up of habitual responses we open up the space for new reactions to occur, which is the space of openness, change, growth and learning.

That reminds me of the Zen story of the pupil who came to tea at the master's. The master was serving the tea, and filled the pupil's cup and kept on pouring, so tea ran out onto the floor. Finally the pupil could no longer stand it and burst out "Enough! The cup is more than full!" The master replied: "The cup is like your mind: so full that there is no more room. If you are to learn anything, first you must be empty of what you already know."

INTEGRATION:
Getting it Together

> *"Le coeur a ses raisons que la raison ne connait point."*
> Pascal

A. THEORY

Head and Heart: one of those good old eternal dichotomies, and as safe a place as any to wind up this report. Pick your flavor: Pascal's dichotomy between reason and heart; the Greek distinction between the cool, rational, ordered Apollonian mode and the frenzied, emotional, unrestrained Dionysian; Hesse's recurring dialogue between the rational, scholarly, intellectual side (Narcissus) and the emotional, artistic, feeling side (Goldmund); or the contemporary researcher's discovery of the linear, logical, analytic left-brain and the nonlinear, symbolic, synthetic right-brain. Whatever metaphor you choose, it seems safe to say that polar tendencies exist within the human potential.

Much commotion has arisen lately over the fact that our educational establishment emphasizes largely the analytic, intellectual left-brain half of this dichotomy to the exclusion of synthetic, feeling right-brain learning and growth. In Nepal—and I suspect in any cross-cultural setting—there is a great opportunity to redress this balance.

B. PRACTICE

1. CHOOSING A PROJECT: "WHERE ARE YOU AT?"

The independent study project provides a chance to integrate a student's experiences in Nepal, and so I want to take examples from those projects to illustrate the possibility of larger integrations.

Susan (all these names will be fictitious) had decided to do a project on "Women in Nepal" but had gotten stuck. She had adequate resources and ideas, but for some reason had lost all enthusiasm. We discussed what was really happening in her life: ambiguous feelings about her highly intellectual and competitive college life; and about the people in her life—parents, brother, boyfriend; and at the core of it all, about herself. I suggested that she might try centering her project on **herself**: her womanhood, her own conditioning, her own roles. Blocked energy began to flow, she wrote a lengthy autobiography, using the perspective afforded by being in Nepal to connect her head—notions of womanhood, roles and cultural conditioning—with her heart—the struggles of her real life.

George was doing a project on Tibetan spiritual practice, but, like Susan, had lost enthusiasm and drive amidst plentiful resources. We discussed, again, what was really preoccupying him. He was having trouble reconciling an outward study of Buddhism with his inward spiritual practice of five years. I suggested he reverse the emphasis—place his own spiritual path at the center of the project, and let the Tibetan environment stimulate a new perspective. The shift of emphasis worked, he found new energy by integrating his head—observations about the Tibetan way—with his heart—his own spiritual path.

These two examples were so striking in their similarity and simplicity that I learned to announce a formula for un-sticking a stuck project. Detach yourself a moment and give yourself permission to ask what is **really** on your mind, preoccupying you, blocking or taking up your energy—where your heart is at. Then put that at the center of your project, and let your head integrate in and around your heart.

2. MAKING CONNECTIONS: "A PATH WITH A HEART"

Successful independent study projects almost always make this kind of connection between head and heart, or, more broadly speaking, between a person's intellectual interests and the requirements of his or her school on the one hand, and the person's broader life, and non-intellectual sides. Projects which are not fueled by the whole person quickly stagnate and dry up in the absence of the familiar pressures of classrooms, teachers, tests and peer momentum. Here are some more examples.

Randy had said on the very first day of orientation that a goal of his was to learn to **listen** better. He ended up doing his project on a Tibetan monastery, which involved long hours spent simply listening to chanting. Consciously or unconsciously he had arranged for a project which demanded many hours of pure listening, a skill he could later apply to other contexts in his broader life.

Scott was deeply distressed with his over-intellectual life, and wanted to learn other ways of being. He did a project on the economics of a Tibetan refugee center whose main source of income was a carpet factory. His research involved long hours sitting in the factory weaving his own carpet—learning to use his hands and letting his mind feel the rhythm of his subject matter in a whole new way. When he was done he had plenty of material on the economics of carpet weaving, plus a carpet he'd woven, plus the beginnings of an exploration into some non-intellectual parts of himself.

Alice was timid and had a hard time talking to people. She designed a project that involved taking dozens of interviews demanding that she encounter new people, risking herself, yet safely within the structure of her interview format. Thus she combined a personal-growth goal with a scholarly goal.

Elizabeth had never felt comfortable playing hostess—it was an awkward role for a liberated woman and Doris Lessing fan. But she wanted to be able to be hospitable. She designed a project on Sherpa hospitality. The subject was both an elaborate and prominent characteristic of Sherpa life, providing plenty of material for good scholarly field work, and a personal concern of hers, providing a fresh way of looking at her own attitudes toward hospitality.

So, successful projects integrate the past with the present, the home-culture with the new culture, the head with the heart, the demands of academe with "where you're at." A successful project is always, in Don Juan's words, "a path with a heart."

3. SOUVENIRS: BRINING IT ALL BACK HOME

Finally, time comes for perhaps the most difficult integration: going home. How to bring back this exotic dream-stuff to all those folks at home who will ask "What was it like?" In a basic way, of course, the underlying theme of this report—the integration of inner and outer learning—makes this transition easier, for one carries around inner learnings without suitcases, slides or postcards. If one keeps in mind that these inner souvenirs are the really significant ones, then communicating with the folks back home becomes easier.

I inherited from a friend a useful "transitions" excercise for ending the program. I walk the students through the entire three-month experience, from the day they packed up and left home to the present moment, stopping at a dozen or so significant points along the way: the first day of homestay, a moment in trekking, and so on. I tell them to get in touch with a **feeling** from that moment, and write it down in one or two words. They are left with a list of a dozen or so significant feelings—excitement, terror, loneliness, awe, boredom, bravery, pain, hilariousness—each one a sort of chapter-heading serving to recall a whole bunch of stories, incidents and other feelings. And the person to whom they are trying to convey their Nepal experience will likely be triggered by this expression of feelings to share some of his or her own experiences under that chapter-heading. The language of feeling is universal, and transports easily from culture to culture. I can bore you to death describing the interior of a Hindu home, but if I describe my feelings of terror and discomfort there, chances are you'll respond.

CONCLUSION: The Paradox

This report has hopefully made a case for paying attention to the inner learnings afforded by living in a cross-cultural environment. The paradox of going to another culture to understand oneself is nicely expressed by Heinrich Zimmer in his **Myths and Symbols in Indian Art and Civilization,** and I'd like to close with this wonderful tale.

> It is a brief story, told of the Rabbi Eisik, son of Rabbi Jekel, who lived in the ghetto of Cracow, the capital of Poland. He had remained unbroken in his faith, through years of affliction, and was a pious servant of the Lord his God.
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> One night, as this pious and faithful Rabbi Eisik slept, he had a dream: the dream enjoined him to proceed, afar, to the Bohemian capital, Prague, where he should discover a hidden treasure, buried beneath the principal bridge leading to the castle of the Bohemian kings. The Rabbi was surprised, and put off his going. But the dream recurred twice again. After the third call, he bravely girded his loins and set forth on the quest.
>
> Arriving at the city of his destiny, Rabbi Eisik discovered sentries at the bridge, and these guarded it day and night; so that he did not venture to dig. He only returned every morning and loitered around until dusk, looking at the bridge, watching the sentries, studying unostentatiously the masonry and the soil. At length, the captain of the guards, struck by the old man's persistence, approached, and gently inquired whether he had lost something or perhaps was waiting for someone to arrive. Rabbi Eisik recounted, simply and confidently, the dream that he had had, and the officer stood back and laughed.
>
> "Really, you poor fellow!" the captain said; "Have you worn your shoes out wandering all this way only because of a dream? What sensible person would trust a dream? Why look, if I had been one to go trusting dreams, I should this very minute be doing just the opposite. I should have made just such a pilgrimage as this silly one of yours, only in the opposite direction, but no doubt with the same result. Let me tell you my dream."
>
> He was a sympathetic officer, for all of his fierce mustache, and the Rabbi felt his heart warm to him. "I dreamt of a voice," said the Bohemian, Christian officer of the guard, "and it spoke to me of Cracow, commanding me to go thither and to search there for a great treasure in the house of a Jewish rabbi whose name would be Eisik son of Jekel. The treasure was to have been discovered buried in the dirty corner behind the stove. Eisik son of Jekel!" the captain laughed again, with brilliant eyes. "Fancy going to Cracow and pulling down the walls of every house in the ghetto, where half of the men are called Eisik and other half Jekel! Eisik son of Jekel, indeed!" And he laughed, and he laughed again at the wonderful joke.
>
> The unostentatious Rabbi listened eagerly, and then, having bowed deeply and thanked his stranger-friend, he hurried straightway back to his distant home, dug in the neglected corner of his house and discovered the treasure which put an end to all his misery. With a portion of the money he erected a prayer-house that bears his name to this day.

Now the real treasure, to end our misery and trials, is never far away; it is not to be sought in any distant region; it lies buried in the innermost recess of our own home, that is to say, our own being. And it lies behind the stove, the life-and-warmth giving center of the structure of our existence, our heart of hearts—if we could only dig. But there is the odd and persistent fact that it is only after a faithful journey to a distant region, a foreign country, a strange land, that the meaning of the inner voice that is to guide our quest can be revealed to us. And together with this odd and persistent fact there goes another, namely, that the one who reveals to us the meaning of our cryptic inner message, must be a stranger, of another creed and a foreign race.

SAMPLE FORMATS FROM EXPERIMENT PROGRAMS

WHAT IS BEING LEARNED ON AN EXPERIMENT PROGRAM?

(DISTRIBUTED TO LEADERS, ACADEMIC DIRECTORS, EXPERIMENTERS ON SUMMER AND SEMESTER OUTBOUND PROGRAMS)

Many educational systems say: "Learn this, study these materials, master this unit of learning." The Experiment is saying: "See for yourself, experience it, live it totally, learn by sharing the lives of others."

An essential step in learning from experience is taking time to reflect on those experiences and understand what they mean. This is what makes the difference between simply "doing the Experiment" or "living through it" and actually learning from it, making it a positive input into your lives. We ask both leaders and group members to assume responsibility for taking this step and reflecting on what they are learning—

- — WHAT THEY ARE LEARNING ABOUT THE "WORLD OUTSIDE" (THE HOST CULTURE, EACH OTHER, THE U.S.A. FROM THEIR NEW PERSPECTIVE)
- — WHAT THEY ARE LEARNING ABOUT THEMSELVES, THEIR "INNER WORLDS" (VALUES, EMOTIONS, IDENTITY)
- — WHAT THEY ARE LEARNING ABOUT NEW WAYS OF LEARNING (INQUIRY, PARTICIPATION, TRYING NEW THINGS).

As leaders and group members develop their own ways for reflecting on their experiences, we ask that they bear in mind certain principles we have found to be essential to fruitful assessment:

1. Assessment of learning is an **on-going process**; evaluative questions need to be introduced at the start of the program and raised throughout;
2. The prime evaluator is the **learner**, who has the right and the responsibility to define and modify goals throughout the program, and the prime responsibility for assessing his or her experiences;
3. Each Experimenter is taken to be a unique individual. Therefore any evaluation must be based on that **individual's** performance and learning, not on the attainment of an absolute goal;
4. The purpose of evaluation or assessment is to offer **supportive feedback** so that the learner has more accurate perceptions of both strengths and those personal areas that could be strengthened;
5. Evaluation is **open and honest**; there are no secret files or opinions, but constructive sharing between leader and Experimenters so that learning and growth may take place.

HOW CAN YOU HELP YOUR LEARNING TO TAKE PLACE?

The Experiment encourages leaders and group members to be creative in designing a process of learning that meets their individual purposes. At the same time we ask you to meet one of our needs as an organization: to assess how well The Experiment's educational goals are being realized and to understand from the learning experiences of present Experimenters how we can help future Experimenters to learn.

The list of questions on the other side is to stimulate your thinking; the sample card is to enable you to share your written assessments with us at the end of the program. In addition to this written feedback, we invite you to develop other ways of helping your learning. Recent leaders and Experimenters have found some of the following techniques valauble: journal-writing (individually and as a group); group discussions to share perceptions and give feedback to each other; individual discussions between leader and Experimenters focusing on areas of growth and personal goals; taping group discussions for later listening; having the group complete an evaluation card on the leader on how effectively she or he has helped group members learn from their experiences.

QUESTIONS TO THINK ABOUT...

WHAT AM I LEARNING?

What do I know about the host country that I didn't know last month? Last week?
How have my impressions of the host country changed in the last week? Why?
How do I feel about this place, these people? Why?
What am I learning about my own country by being here?
What am I learning about myself and the U.S.A. from my group?
What am I trying to learn?
What could I learn if I wanted to? How? Who could help me?

HOW AM I FITTING IN?

Do I like the host culture? Yes? No? Not sure? Why?
Am I making new friends and acquaintances? Who are they?
Am I reaching out to others? Trying new things?
Am I fully involved/partially involved/hanging back? Why?
Does my host family seem to be enjoying my presence? Why do I think so?
Which of my habits and behaviors are suitable or acceptable to them? Why?
Which of my habits and behaviors should I change? How can I find out?
What can I give or do to make my being here a better experience for my hosts?
Am I participating in things my hosts enjoy?
What new ideas or ways of looking at things have I seen/heard/observed/tried?

HOW AM I COMMUNICATING?

Am I communicating successfully in the language?
Am I communicating successfully in gestures, attitudes, behavior, facial expressions?
Am I listening carefully? Tuning out?

Am I demonstrating by my behavior that I like my hosts, appreciate their hospitality, am happy to be here, like their country? How? Smiles? Words? Actions?
How could I learn to communicate more effectively? Who could help me?
What can I learn from the experiences of the other group members?

HOW AM I LEARNING?

What do I see, hear, read, observe, experience, discuss, ask, remember?
What has happened?
How have I reflected on it?
What inquiries have I made?
What would I like to find out? How? Who could help me?

HOW DOES THIS EXPERIENCE AND HOW DO THESE PEOPLE RELATE TO ME AND MY LIFE?

What are the five most important things I have seen, learned, experienced?
What have I learned about myself as a result of this experience?
How do I feel about what I saw, learned, experienced, and why?
How do I feel about the relationships I have established? About those I return to?
How do the values I have discovered here relate to my previous values?
What new values do I take home with me?
In adapting to and learning from this culture and the group, have I developed the potential of living more fully in my own culture?
What of my experience can I share with friends and family at home? How?
What new perspectives do I have on my own family? My community? My country?
What new ideas do I have about the nature of the contemporary world? The nature of Man?

SAMPLE CARDS

Last Name First Name Town Country Year

Birthdate__________Program: Summer____Semester____Leader ____________________

Please describe your perception of the Experimenter's experience during the program, what she/he has learned from the experience. In doing so, please refer to the sheet "What Is Being Learned on an Experiment Program?" and consider some of the questions raised therein. Please also comment specifically on the Experimenter's adjustment to the host family and culture, use of foreign language, and inner growth and maturity.

To the Experimenter: Please refer back to the comments on "What Is Being Learned on an Experiment Program?," the questions raised for your consideration, and share your perceptions on what you have learned on this program, how you have learned it, how you have grown. (Note: we will be asking for your evaluation of the program after you return home.)

EVALUATION

by Carol Jaenson, ACADEMIC DIRECTOR

(Presented to students in The Experiment's Independent Study program in London, Spring 1976)

Like orientation, evaluation is an on-going process. It is not something that happens once and then it's done; rather it is a continual assessment, monitoring of growth, progress, change that is taking place within ourselves. We will be considering the whys and hows of evaluation together, so that each of us will have the opportunity to participate in the formation of evaluation criteria, as well as the evaluative process.

By its very nature, The Experiment's Independent Study Program is highly subjective when it comes to measuring what one has "learned". It is virtually impossible to apply more formal evaluative techniques (tests, quizzes, papers, etc.) to an academic experience that is not structured in the traditional university classroom manner. What an Experimenter "learns" is often quite personal, perhaps divorced from what actually went on in a classroom or seminar lecture. Assuming that evaluation is important and necessary (and I strongly believe that it is) then new forms, new methods must be created which are appropriate to this unique learning situation.

As Academic Director, I am required to submit a formal letter grade with evaluative comments for each student upon completion of the program. More importantly, I am interested in how I can be most helpful to each of you personally in reflecting upon and synthesizing your time and activities in England, in order that they become a meaningful, lasting experience. Obviously my own opinions of each individual will be somewhat subjective. Therefore, I would like us to consider evaluation from three different approaches: your evaluation of yourself, others' evaluations of you, and my evaluation of you. (There will also be continual opportunities for you to give feedback on me.) Listed below are my expectations of what each of you will accomplish in order to satisfactorily complete this semester. Again, please understand that I am open to and will encourage alternative ideas or suggestions.

Each Experimenter in the London Independent Study Program will:

1. Give careful thought to and write down his/her personal goals and expectations for the homestay, Seminar, and independent study periods.
2. Keep a journal for the duration of the program.

3. Demonstrate throughout the entire program the desire and interest to explore and integrate him/herself into British life and culture, insofar as possible.
4. Write and contribute for discussion three critical incidents.
5. Attend and actively participate in all Seminar sessions and related field experiences.
6. Be responsible for the material covered in the background readings. These include various papers from the Centre for Human Rights and Responsibilities, ON DEATH AND DYING by Kubler-Ross, CHILDREN, COURTS AND CARING by Ford, THE ENGLISH CONSTITUTION by Bagehot, TENANTS TAKE OVER by Ward and SCREAM QUIETLY OR THE NEIGHBOURS WILL HEAR by Pizzey.
7. Be responsible for one group briefing prior to a Seminar session or direct a discussion related to a field experience or Seminar topic.
8. Demonstrate by self-selected means comprehension, consideration, critical analysis of information and ideas presented during the Seminar.
9. Demonstrate progress/growth in the use of cross-cultural skills.
10. Write an evaluation of his/her homestay experience and the Urban Action Seminar.

RESPONSIBILITIES

by Ronald Richardson and Jana Glenn-Carter, ACADEMIC DIRECTORS

(Presented to students in The Experiment's Independent Study Program to Caen, France, Spring 1977)

INDIVIDUAL

1. Keep a journal, reflective and descriptive. Share selections with Ron during three individual meetings.
2. Write and hand in "Personal Goals for the Semester" before departure.
3. Write and hand in three critical incident papers, each about three pages.
4. Participate in one on-going activity in Caen (such as cooking class, choir, theater or dance group, women's group, volunteer work in school or clinic).
5. Meet with Ron for three individual meetings.

GROUP

1. Attend and participate in one group meeting each week.
2. Research human interest stories and historic information of one local area in the region of Caen. Go out and talk with people. Share the information at a group meeting.
3. Research one area of group trip itinerary; make arrangements for visits of area; write written report to be handed in and presented orally to the group during the trip (about twenty minutes).
4. Talk with someone over fifty years of age about his/her personal experiences during world War II; describe the interview to the group.
5. Write and present, in French, an evaluation of a group "reunion" (about two pages) and present it to the entire group.

SEMINAR

1. Attend and participate in all classes, activities, and excursions.
2. Devise one "creative project" (it's up to you what you do with this; it could be visual, musical, sensual, non-verbal, or whatever you choose).
3. Write a one-to three-page critique of a "creative project" given by another group member and hand it in.

INDEPENDENT STUDY PROJECT

1. Take initiative necessary to implement your project; remain self-motivated and actively pursue the project goals; revise and refine your approaches as needed; try to relate your project to the living experience in France.
2. Submit one written summary of your progress to Ron before the group trip, describing where you are and what your future plans are.
3. Discuss the project regularly with Ron as the semester progresses.

EVALUATIONS

1. Write a two-to three-page "critical evaluation" of each aspect of the Independent Study Program: a) orientation-due the first week in Caen; b) seminar-due the last day of the seminar; c) homestay-due the last week of the homestay; d) the program in general and Ron's role as Academic Director-due May 13, 1977.
2. Remain active in an on-going process of self-evaluation and redefinition of goals throughout the semester. Discuss this process with Ron during individual meetings.

GENERAL

1. Strive to take an active role in making yourself conscious of development in self-awareness and cultural awareness.
2. **Orientation** is an on-going process throughout the program.
3. At the end of the program, a "re-orientation" to the United States will attempt to deal with such questions as "What will I do if I return to the USA and people aren't very interested in my experience?"
4. Try to remember that a smile and a kind word can work wonders. Nurture patience.

YOUR OBJECTIVES, GUIDELINES AND ASSESSMENT (Y.O.G.A.): AN EVALUATION OF COMMUNICATIVE COMPETENCE*

TO: EXPERIMENT FL TEACHERS, LEADERS, STUDENTS AND EXPERIMENTERS
FROM: THE FOREIGN LANGUAGE OFFICE
SUBJECT: YOUR OBJECTIVES, GUIDELINES AND ASSESSMENT: AN EVALUATION OF COMMUNICATIVE COMPETENCE

BACKGROUND AND PURPOSE

In providing foreign language instruction, The Experiment realizes that it only initiates a process of learning which normally continues abroad. Unlike many language courses provided elsewhere, we are concerned with the immediately practical goal of helping the student to "communicate" in a foreign culture.

To this end, we have developed an evaluation form as a means of assessing one's progress at any point in time. This form replaces more traditional types of language testing, and has a three-fold purpose:

(1) it is a statement of objectives which expresses what we believe are the minimal attainable goals for survival language needs;
(2) it serves as a guideline for observation, directing both the learner's and the teacher's attention to the learning process in an effort to determine what progress is being made in the direction of the stated goals; and finally,
(3) it serves as an assessment tool for evaluating whether the individual participant has attained the stated objectives.

Hence the Y.O.G.A. Form embodies **Objectives, Guidelines,** and **Assessment.**

THE COMPONENTS

The form deals with three aspects which together constitute "communicative competence":

Part I: **Language Proficiency** — Specific linguistic features of grammar, vocabulary, pronunciation are evaluated to determine how well the student masters actual language (aside from his ability to communicate through other means). (Steps 1, 2, 3)**

Part II: **Behavioral Performance** — In this section, the individual's ability to perform (or to communicate in a more general sense) is distinguished from his ability to "speak" the language accurately since some people are capable of communicating fairly well with only minimal language by resorting to non-linguistic means such as gestures, body language, etc. The emphasis is on determining what one can do with what one has learned. (Steps 4, 5)**

Part III: **Attitude toward the Host Language and Culture** — The Experimenter's attitudes toward the target language are often a reflection of more general attitudes toward the host culture. These attitudes directly affect one's mastery of the foreign language. This section is used only by the Experimenter and leader since teachers do not normally have an opportunity to observe their students abroad. (Steps 5, 6)**

These three aspects together make up "communicative competence," an ability which is indispensable for helping the Experimenter participate in the host culture **on its own terms.**

WHEN IS THE FORM USED?

Since the form expresses instructional goals, it is important for teachers, leaders, and students to become familiar with its contents from the onset of the language course. As it is also a guideline, it should be referred to continually throughout the language course and the experience abroad, as well as after the program, when the student hopefully continues his interest and study in the language and culture.

As an assessment tool, however, the Y.O.G.A. is to be filled out by students and reviewed with teachers at the **end of the intensive language course.** At this stage, only Parts I and II apply. Students with previous knowledge of the language should also be evaluated within the first few days of the program to provide a basis for measuring progress. Before the end of the program abroad, the student and leader will again assess the student's competence a last time.

Because of the nature of the form, it is not necessary to evaluate the students in a specially-controlled test situation. Rather, the student reflects on his ability at a given time, fills out the evaluation, and teacher and student review the form together. In some cases, however, in order to complete Part II, the leader or teacher may wish to spend about 15 to 20 minutes probing the Experimenter's control of specific linguistic features.

INSTRUCTIONS FOR USING THE Y.O.G.A. FORM

Because of its three-fold purpose, this form should stimulate continuing discussions and feedback between teachers, leaders and students.

Each student has his own Y.O.G.A. Form which is filled out at the end of the language course and again at the end of the overseas experience. Students with previous knowledge of the language also complete forms at the **beginning** of the language course. In all cases the procedure is the following: The student assesses himself by completing this form. Then the teacher and/or leader reads over the student's self-evaluation, and discusses it with the student, incorporating any changes which they have agreed upon in accordance with the system described below:

CODE: Use a check mark at the beginning of the language program. 0 1 2 3 4 5
Use a square at the end of the language course. 0 1 2 3 4 5
Use a circle at the end of the stay abroad. 0 1 2 3 4 5

If the teacher/leader disagrees with the assessment of an item made by the student, he may give his opinion after discussion with the student by crossing out the student's assessment, adding his own, and initialing the change in the margin:

0 1 2 3 4 5

PART I: LANGUAGE PROFICIENCY

This section concerns itself specifically with the linguistic content of the message, i.e., how well do you control the language used to communicate. The items below are concerned with comprehension, fluency, pronunciation, vocabulary and basic sentence patterns. The following scale should be used, keeping in mind the following criteria.

Another way to rate yourself accurately is to compare your knowledge in your native language (English) with your knowledge of the language of study.

0 Oral language not attempted.
1 Oral language reflects knowledge of theoretical use, but real and practical knowledge is still lacking.
2 Fair approximation of native speech; intelligible, but with difficulty.
3 Good approximation of native speech; intelligible, but with some hesitation at times; acceptable proficiency for high school FL teaching.
4 Excellent approximation of native speech; occasional slight errors.
5 Extremely close approximation of native speech characteristics, consistently excellent in all respects.

Remember that as you make progress, the time it takes to go from one number to the next becomes longer. ALL students should rate themselves on each of the following items:

1. How well do you understand the host language spoken to you at slightly slower than normal speed? 0 1 2 3 4 5
2. How intelligible is your pronunciation? 0 1 2 3 4 5

3. How fluent is your use of the host language? (i.e., how much hesitation or stumbling is there?) 0 1 2 3 4 5
4. How adequate is your vocabulary in performing those tasks appropriate to your level (see Part II)? 0 1 2 3 4 5

Rate knowledge of vocabulary in the following areas:

5. Days, months, seasons 0 1 2 3 4 5
6. Family relationships (e.g., mother, father, etc.) 0 1 2 3 4 5
7. Parts of body 0 1 2 3 4 5
8. Parts of house 0 1 2 3 4 5
9. Clothing 0 1 2 3 4 5
10. Social expressions (e.g., hello, goodbye, thank you, etc.) 0 1 2 3 4 5
11. Interrogatives (e.g., who, what, where, how, etc.) 0 1 2 3 4 5
12. Expressions of time/place (yesterday, next week, there, up, down, upstairs, etc.) 0 1 2 3 4 5
13. Cardinal numbers (e.g., one, two, three, etc.) 0 1 2 3 4 5
14. Ordinal numbers (e.g., first, second, third, etc.) 0 1 2 3 4 5
15. Geographic directions (e.g., north, south, etc.) 0 1 2 3 4 5

How well are the following sentence types formed:

16. Simple affirmative statements 0 1 2 3 4 5
17. Simple negative statements 0 1 2 3 4 5
18. Simple questions 0 1 2 3 4 5
19. How correct is the word order in the sentences you form? 0 1 2 3 4 5

Now judge how well you use, and your control over, the following features of the host language — if applicable to the language in question:

(BEGINNERS rate themselves **at the end of formal instruction** *on items 20 through 25 only. Low INTERMEDIATE students rate themselves* **before formal instruction begins** *on items 20 through 25):*

20. Personal pronouns (e.g., I, you, she, etc.) 0 1 2 3 4 5
21. Verbs — a form of the present tense 0 1 2 3 4 5
22. Definite articles (e.g., "the" in English; "la, il" in Italian) 0 1 2 3 4 5
23. Indefinite articles (e.g., "a, an" in English; "un, una" in Spanish) 0 1 2 3 4 5
24. Gender and number of nouns 0 1 2 3 4 5
25. Possessives (e.g., my, your, etc.) 0 1 2 3 4 5

(BEGINNERS rate themselves **at the end of the program abroad** *on all previous items, plust items 26 through 31. Low INTERMEDIATE students rate themselves* **at the end of formal instruction** *on all previous items, plus items 26 through 31.):*

26. Noun case endings (as in German, Polish, etc.) 0 1 2 3 4 5
27. Verbs — a form of the past tense 0 1 2 3 4 5
28. Prepositions (e.g., with, for, to, ever, etc.) 0 1 2 3 4 5
29. Verbs — a form of the future tense 0 1 2 3 4 5
30. Expressions of time 0 1 2 3 4 5

31. Noun-verb agreement 0 1 2 3 4 5

(INTERMEDIATE students rate themselves at the end of the program on all the previous items, plus items 32 through 40. All students are encouraged to look at and rate themselves on any items they have worked with.)

32. Contractions (e.g., "I do not" becomes "I don't") 0 1 2 3 4 5
33. Reflexive verbs (e.g., "acostarse" in Spanish) 0 1 2 3 4 5
34. Direct object pronouns (e.g., I read the book — I read it) 0 1 2 3 4 5
35. Verbs — a form of the conditional (I **would** go) 0 1 2 3 4 5
36. Verbs — progressive tenses (I **am** eating) 0 1 2 3 4 5
37. Adjectives — comparative, superlative forms (big, bigger, biggest) 0 1 2 3 4 5
38. Indirect object pronouns (equivalent of "to him", "to us", etc.) 0 1 2 3 4 5
39. Verbs — a form of the imperfect (e.g., She **was reading** when I came) 0 1 2 3 4 5
40. Relative pronouns 0 1 2 3 4 5
41. Verbs — a form of the subjunctive 0 1 2 3 4 5
42. Indirect speech (e.g., "I'm going," said Nancy — Nancy said that she was going) 0 1 2 3 4 5
43. Passive voice 0 1 2 3 4 5

PART II: BEHAVIORAL PERFORMANCE

This part deals with your ability to PERFORM any of the tasks cited; whether you do so through oral language or other means is not the point but merely, can you communicate? Using the scale, first determine whether the student has had experience with the situation, and then rate relative ability to communicate from complete ability, on par with a native speaker (5) down to a very limited partial ability.

Note that this section is divided into three parts. **Beginning** students in the language should have been exposed to and be able to deal with all of the tasks from 1 to 6 at the end of a 90-hour language course and ALL of the tasks through 10 by the end of a summer program abroad.

Intermediate students should be able to do any of the tasks from 1 to 16 at the end of a 90-hour course, and from 17 to 26 by the end of a program abroad.

Advanced-Intermediate students should be able to perform all of the tasks included in the total list.

	No			Yes		
1. How well can you give or ask for directions?	0	1	2	3	4	5
2. Can you ask and tell the time of day, day of week, date?	0	1	2	3	4	5
3. Can you order a simple meal alone?	0	1	2	3	4	5

4. Can you make purchases (food, clothing, souvenirs, train tickets) on your own? 0 1 2 3 4 5
5. How well can you respond to biographical questions (about nationality, marital status, occupations, date and place of birth, etc.)? 0 1 2 3 4 5
6. Can you get around by yourself by bus, train, taxi, etc.? 0 1 2 3 4 5
7. How well can you handle currency? 0 1 2 3 4 5
8. Can you ask and obtain biographical information from others? 0 1 2 3 4 5
9. How well can you handle yourself in social situations (with appropriate greetings, social introductions and leave-taking expressions)? 0 1 2 3 4 5
10. How well can you assist someone else who does not know the language in coping with the above situations or problems? 0 1 2 3 4 5
11. How well can you describe your present or most recent job or activity, in some detail? 0 1 2 3 4 5
12. How well can you provide detailed information about your family, home or hometown? 0 1 2 3 4 5
13. How well can you give a brief autobiography and tell of your immediate plans and hopes? 0 1 2 3 4 5
14. How well can you speak of your experiences in your host family, host community or host country? 0 1 2 3 4 5
15. How well can you use the systems of measurement of your language of study (distance, time, weight) to express your ideas? 0 1 2 3 4 5
16. How well can you describe the purpose or function of the Experiment program and/or organization? 0 1 2 3 4 5
17. How well can you describe the geography of the United States or a familiar location? 0 1 2 3 4 5
18. How well can you describe the basic structure of the U.S. government or of the U.S. educational system? 0 1 2 3 4 5
19. How well do you understand what native speakers tell you on topics like those mentioned above, and how well do they understand you? 0 1 2 3 4 5
20. How well can you take and give simple messages over the telephone? 0 1 2 3 4 5
21. How well can you use language to assist someone else who does not know the language in coping with the situations or problems covered from point 10 on? 0 1 2 3 4 5
22. How well can you follow and contribute to a conversation among native speakers? 0 1 2 3 4 5
23. How well can you handle yourself with a group of educated native speakers? 0 1 2 3 4 5
24. How well do you handle yourself socially with your hosts, without offending or irritating them linguistically? 0 1 2 3 4 5
25. How well can you take notes and summarize an informal discussion? 0 1 2 3 4 5
26. Can you serve as an informal interpreter on any of the above topics? 0 1 2 3 4 5

PART III: ATTITUDE TOWARD THE HOST LANGUAGE AND CULTURE

This part assesses your attitudes toward the host language and culture. Hence it is a relative assessment on a scale ranging from "not at all" to "some" to "a lot". These ratings in themselves mean little; yet in comparing your feelings at the beginning to those at the end of the homestay, it is hoped that answering these questions will help you to better evaluate your attitudes and their effects on your learning and improving your communicative skills within the culture.

Unlike the other parts of this form, there are no specific "goals" to be reached. "Some" or "a lot" may be realistic reflections of the successful Experimenter's experience, but so may "not at all". But hopefully the process of answering the ten questions below will help you to reflect upon the experience you are having and to gain more from it through this process of reflection.

Obviously this section is to be marked only **during and after the homestay experience abroad.**

	not at all	some	a lot
1. How well did you adjust to the host culture?			
2. To what extent was your attitude toward the host nationals favorable?			
3. How much did you attempt to be with host nationals?			
4. How well did you get along with your host family?			
5. How much did you attempt to identify with the host culture?			
6. How much did you try to use the host language?			
7. How well were you accepted by the host nationals?			
8. How strong was your desire to use the host language?			
9. How much did you like being alone (with no other Americans) with host nationals?			
10. How strong is your desire to return to the host country?			

REPORTING OF LANGUAGE ASSESSMENT

Once the form has served as a checklist (for student, teacher and leader) and as a stepping-off point for evaluation and assessment of language study and progress, the student and leader (or teacher) make a final evaluation of the progress during the program in the area of language, and with this final evaluation, the leader (or teacher) determines whether or not credit for language study is to be granted.

The leader (or teacher) is responsible for writing a narrative comment concerning the student's progress and a description of his/her communicative competence and determining whether credit is to be granted for language. The tear-off form below should be filled out completely and sent to the Foreign Language Office. (The granting of credit is also indicated on the Experimenter's Evaluation card.)

ASSESSMENT OF COMMUNICATIVE COMPETENCE

TO: FOREIGN LANGUAGE OFFICE
DEPARTMENT OF LANGUAGE EDUCATION
SCHOOL FOR INTERNATIONAL TRAINING
BRATTLEBORO, VERMONT 05301

DATE ____________________

STUDENT'S NAME____________________LANGUAGE ____________________
(FIRST((LAST)

TEACHER____________________LEADER ____________________

HOST COMMUNITY AND COUNTRY ____________________

LEVEL / check one:
(   ) Beginning
(   ) Intermediate
(   ) Advanced

Please describe in sufficient detail the student's growth and progress in Communicative Competence as reflected through the Y.O.G.A. Form; i.e., (3) Attitude toward the Host Language and Culture; (2) Behavioral Performance; and (1) Language Proficiency.

MERITS LANGUAGE CREDIT? Yes______No______

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*The YOGA form was developed by Alvino E. Fantini and revised by William P. Dant

**The steps refer to the various stages leading to language competence as cited earlier in articles on The Experiment's "Process Approach" to language teaching/learning.

DONALD BATCHELDER has been the Director of Cross-Cultural Studies and Orientation for The Experiment since 1972, with primary responsibility for pre-departure orientation for summer and semester abroad groups. Between 1961 and 1972, he devoted most of his time to designing and carrying out Experiment training programs for the Peace Corps, both in the United States and abroad, and directing a Peace Corps project in Espirito Santo, Brazil, for two and one-half years. He was an Experiment Leader to Costa Rica and Guatemala, and currently teaches the Cross-Cultural Studies module in the World Issues Program (The Experiment's upper-level undergraduate program). He has personally directed numerous Experimenters and others in ways to find the exact whereabouts of the center of the world.

JOSEPH D. BEN-DAK, Compton Professor of Peace Studies and Special Assistant to the President of The Experiment, has been a part-time staff member for graduate and undergraduate programs of The Experiment's School for International Training for the last five years. His doctoral field was Conflict Resolution, and he is well and widely known for his many writings and professional activities concerning Arab-Israeli-Palestinian issues. He is a member of the editorial board of NEW OUTLOOK, a journal published in Tel Aviv concerned with peace in the Middle East. He presently divides his time between principal commitments in Israel and the U.S.

JOHN ALDRICH CHRISTIE, Professor of English at Vassar College, has for the last five years been Director of that institution's new multidisciplinary program in American Culture. He is author of a book on THOREAU AS WORLD TRAVELER jointly published by Columbia University Press and the American Geographical Society, and has served on special Fulbright grants as graduate school Advisor and Visiting Professor in American Literature in India. He is the father of two recent Experimenters on semester programs to Denmark and Mexico.

WILLIAM DANT is Coordinator of Foreign Language Programs at The Experiment's School for International Training. His graduate and undergraduate work was done in languages and language education, combined with extensive living and working experiences in Europe and Africa. He has worked with a variety of intensive training programs, both with The Experiment and with Peace Corps - first as a volunteer in Ivory Coast, subsequently as a trainer and Associate Peace Corps Director for Education programs in Morocco. His work and interests have concentrated on teacher training and the integration of language and culture in training and education.

ALVINO E. FANTINI is the product of a bilingual/bicultural background, having spoken both Italian and English from childhood. Currently Director of the Department of Language Education, his experience with The Experiment includes participation as an Experimenter to Mexico, leadership of a number of Experiment summer groups, training staff member of thirteen Experiment Peace Corps projects. His special area of interest and research lies in the field of sociolinguistics; his doctoral dissertation, LANGUAGE ACQUISITION OF A BILINGUAL CHILD, is published by The Experiment Press. He has been with The Experiment's School for International Training since 1964.

JANET GASTON, a graduate of The School for International Training's International Career Training Program, has taught English to international students at The Experiment's School for the past five years. Her international experience includes teaching refugees in Zambia, leadership of an Experiment summer program to Kenya, and work with Arab refugee children in Lebanon with the YMCA.

JANA GLENN-CARTER has led one summer program for The Experiment to France and served as Academic Director of three semester programs in England and France. She has a rich background in human relations training and gestalt therapy and has both taught in universities and done skill development training for professionals in the U.S., Canada, and France.

THEODORE GOCHENOUR is Vice President for International Programs at The Experiment. His extensive travel and residence overseas (including a two-year term with Fulbright in Afghanistan), cross-cultural training experience in Peace Corps projects, directorship of The Experiment's graduate level International Career Training Program, and work in program design and leadership training as Director of The Experiment's semester study abroad programs have all proved valuable in developing ideas and approaches relating to experiential learning and personal and group preparation for cross-cultural encounters.

CAROL JAENSON has participated in The Experiment in a variety of ways: she was an Experimenter to France, Leader of summer groups to France, Quebec, and an inter-cultural group within the United States, Academic Director of the Independent Study Program in London, and staff member—field representative in The Experiment's San Francisco office, co-director of the Teacher Ambassador Program, cross-cultural coordinator of summer orientation programs and an Experiment training project for Peace Corps Volunteers headed for francophone Africa. She is currently a doctoral student at Columbia Teachers College in anthropology and Visiting Lecturer at Vassar College.

ANNE JANEWAY, Director of the International Career Training Program of The Experiment's School for International Training, has worked for The Experiment as Leader of summer and semester programs in England, Pakistan, and India, and as Director of ten Experiment training programs for Peace Crops Volunteers to Iran, India, and Afghanistan. She has been with the School for International Training since 1965. Her academic background is in sociology, anthropology, and South Asian studies, and she has conducted a number of workshops with Janet Gaston, Theodore Gochenour, and other colleagues on psychosynthesis in education. She is currently involved in training programs for educators at The Hill Center For Psychosynthesis In Education.

GORDON MURRAY's international experience has been primarily in Asia: he taught high school science for two years in a remote hill village in Nepal with the Peace Corps, studied meditation and sitar in India and Nepal for one year, and served during the academic year 1976-1977 as Academic Director of The Experiment's Independent Study Program in Nepal. His background is in philosophy, and his teaching experience includes two years at an alternative high school in Palo Alto, California, and leadership of an Experiment summer program to France.

CLAUDE PEPIN, Planning Associate at The Experiment, has lived in Europe and in West Africa, where he was a Peace Corps Volunteer. He is a graduate and former staff member of the International Career Training Program of the Experiment's School for International Training. He has served as an intercultural training and program design consultant for various colleges and international human service organizations and is committed to forms of education which affirm faith in human potential.

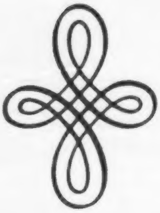
RONALD RICHARDSON's experience with The Experiment includes participation as an Experimenter in a summer program to Japan, Leader of summer programs to France, Japan, and India, and Academic Director of Independent Study Programs to Japan and France. He has pursued independent studies in Japan for the past few years.

HOWARD SHAPIRO is Associate and Acting Director of the Cross-Cultural Studies Department at The Experiment in International Living. He has served as a Peace Corps Volunteer in Ethiopia and worked as a cross-cultural coordinator on Experiment training programs for the Peace Corps. Ways of integrating media and local community resources with intercultural education have been his strong interests and he has conducted workshops, institutes and conferences in these areas. In recent years he has developed and conducted workshops in Foxfire techniques for Teachers in New England schools.

JOHN A. WALLACE has been involved in the field of cross-cultural educational exchange since 1948. He was the founder of overseas programs at Boston University and at Beaver College, in which capacity he led seven programs to Europe, the Middle East, and South Asia. For the past twenty-one years he has been Vice President of The Experiment, where he founded the School for International Training in 1964 and has since served as its director. Among many other activities he has served as Chairman of the Council on International Educational Exchange and is currently filling a two-year term as International Secretary General of The Experiment.

ELIZABETH G. WARNER, Director of Leadership at The Experiment for the last five years, is responsible for the selection, training, and support of summer Leaders and semester Academic Directors for The Experiment's Outbound Programs. She has also served as Academic Director of Independent Study Programs in Ireland and Ghana, and Leader of a summer program to Kenya. She spent two years teaching English in Togo, West Africa, with the Peace Corps, and has worked for a number of organizations concerned with social change and international education.

BRUCE WYATT, Co-Director of Academic Studies Abroad, administers semester study programs for high school and college students to seventeen countries. He directed The Experiment's Independent Study Program for one year each in Caen, France, and Oxford, England. He is involved in leadership and cross-cultural training and has an active interest in the area of assessment of experiential learning. He serves as editor of CROSS-CULTURAL FORUM, The Experiment's publication for its advisory group for semester programs, The Association of Colleges and Universities for Cross-Cultural Education.



THE EXPERIMENT MONOGRAM

This curvilinear interlacement is thought to be one of man's oldest symbols, appearing in pre-Christian stonework, and at various times and places in Europe and Asia. In different ages it is believed to have symbolized the unbroken flow of elements, life, family, generations and cultures. The Experiment adopted it as its monogram to represent the unity of mankind - moving, meeting, passing and returning again to those central intersections where people and cultures share deep human values - interlaced through our common humanity, and continually confronted by our need to understand one another.